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ABSTRACT

This guide is intended as an aid in producing effective institutional publications. It addresses: communicating through publications; organizing the publications office; editing and writing techniques; buying printing; the catalog; recruiting and career materials; publications; organizing the annual report; faculty, student, and other handbooks; newsletters; internal communications; special purpose publications; using photos and photographers; art and artists; stretching the publications dollar; and the new technology. A brief bibliography is appended. The guide does not specifically cover technical reports, alumni magazines, student publications, or the kind of scholarly book publishing ordinarily handled by a university press. (Author/MSE)

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Effective Publications for Colleges and Universities

Revised Edition

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and

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PREFACE

Every college and university in the country maintains a publications program. For some schools it may consist of the catalog and a few booklets, while for a large university this program may embrace hundreds of publications of all types. One school may have organized a complete editorial office with editors, writers, production coordinators, proofreaders, and graphic designers. Another school assigns editorial responsibilities to an English or journalism professor, the registrar, the information director, or the assistant to the president.

Until recently little has appeared in print to help the college or university, large or small, carry out its publications responsibility. A book entitled Composing Sticks and Mortar Boards by Earl Schenck Miers appeared in 1941 but has long since been out of print. It was for this reason that the authors wrote the first edition of this book which was published in 1965. Rapid changes in printing technology and on the campus necessitated a complete revision.

The authors have tried to distill more than 50 years of combined experience as publications directors at several universities. This handbook does not pretend to cover every possible publication that originates from a college or university campus. The authors chose to concentrate on those areas in which they have had working experience; they decided to bypass such publications categories as technical reports, alumni magazines, student publications, and the sort of scholarly book publishing ordinarily handled by a university press.

Special thanks go to Virginia L. Carter, vice president of CASE, who nurtured this revision and offered innumerable valuable suggestions.

K.J.A.

W.J.W.

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Chapter 1

COMMUNICATING THROUGH PUBLICATIONS

Each year the nation's 2,700 colleges and universities issue millions of printed pieces: catalogs, newsletters, magazines, reports, brochures, posters, directories, guidance booklets, programs, books, and other publications. These institutions spent at least $150 million a year on composition and printing alone.

No institution maintains the same stable of publications as another. Some small colleges find their needs satisfied by a dozen publications while others set up production systems to keep track of the hundreds of printed pieces bearing their university's imprint. Annual budgets range from $10,000 to amounts in excess of $1 million.

Those who guide the destinies of these institutions have increasingly come to realize that publications have become the most efficient and reliable way to reach specific publics. College administrators have not abandoned the mass media: the daily newspapers, radio, and television. They know, however, that there are certain built-in limitations to the use of these media by higher education. The situation will get worse, not better. The sociologists and journalism researchers attribute this to the rising threshold of attention.

Let us take an example. In most villages and small towns every one who dies will receive an obituary writeup in the weekly or daily newspaper. The press will also dutifully record the vital statistics of the living: their births, graduations, engagements, marriages, promotions, perhaps even their visits to the next city.

In the larger communities, those who have gone beyond must have distinguished themselves by good deeds or bad before the editor will assign valuable space to an obituary. Of course, the business office will be happy to sell a classified ad listing the name of the deceased, survivors, the funeral home, the schedule for the wake and burial service.

By the time we reach the metropolitan newspapers, the deceased will have to qualify as a millionaire, gangster, celebrity, or relative of someone in the composing room to rate an obit. In a city like New York or Chicago, hundreds of people die every day but only a handful get even a few inches of type.

This situation not only reflects the population of the communities surveyed but the age in which we live. Fifty years ago in a far less complex world not only the death but

the minor achievements of most citizens were duly recorded in print. In the 1970s, the threshold of attention has been raised so that these routine events in the life of average people no longer claim column inches.

What does this mean to the college and university public relations program? It means simply that the number of publicity writers may double or triple and the mimeograph machines work night and day shifts, but the chances that a normally important news article from the campus will get respectable coverage in the daily press are becoming smaller every year. Beyond a modest interest radius of the campus, you may discover a virtual news blackout pierced only by an occasional student riot, drug bust, suicide, or fraternity stunt.

We are not suggesting that institutions abandon their publicity efforts or ignore the mass media. We are suggesting that times have changed and are changing. The mass media are just that--newspapers and other media that appeal to every educational, social, and cultural range. They serve up a daily dish of news, horoscopes, advice to the lovelorn, comics, sports, gossip, cheesecake, political columnists, etc. Even the best intentioned editors must ration the amount of hard news from such fields as science, education, and religion. Their readers take this in measured doses.

Not only does the average college compete for the tiny proportion of column inches devoted to higher education, but it cannot control the presentation of its message even if the news release is picked up. It cannot determine the story's position in the paper, its final length, its editing, its headline. These decisions remain in the hands of copy editors who may be sympathetic, indifferent, or hostile to your institution or even to higher education.

The only sure-fire attention getters seem to be photos of shapely majorettes, gag shots of Frisbee contests, and scandals involving professors and/or students. The public's opinion or higher education too often has been formed by such trivia, which presents college as a round of dances, fraternity parties, football games, sex, and shenanigans.

It is hard to blame the newspaper editors. Many of them do a first-rate, conscientious job, and all are hard pressed by space and time requirements. They must keep in mind that they are not editing a daily edition of The Atlantic or Harper's. Some have actually increased the number of higher education stories in their newspapers, but the papers themselves are physically larger and the chance that any one reader will spot the story and read it remains slim.

The forces that call for a re-evaluation of old-time publicity techniques cannot be controlled by any college or all colleges

put together. They cannot be altered by persuading a few editors to boost their educational coverage. They are the product of the population explosion, urbanization, newspaper economics, complex government, and human psychology.

What we have said about the press applies equally to the radio and television media. In most cities "formula" radio is the rule, i.e. music, weather, news, and sports. The educational radio and TV stations reach only a minority of the American people. With a few exceptions such as Johns Hopkins, New York University, and the University of Michigan, what universities are able to bag prime time for educational TV programs? Radio and TV are controlled by commercial advertisers who in turn are guided chiefly by the rating systems. A college or university can spend a fortune to develop radio and TV programs that will make a mighty small splash.

The facts of life in the 1970s and 1980s boil down to this: If an institution wants to prepare its own message, determine its format, and pick its audience, it cannot rely on the mass media. It must depend on printed publications to do this job.

Colleges that have recognized the facts of communications life today and have examined their present publications budgets have sometimes been surprised. They have discovered that when everything is counted they are already spending far more money for printed material and the editorial and art work that goes into it than they do for the rest of their public relations program put together. And yet in too many cases this expensive and extensive publications program lacks centralized direction, purpose, and professional competence.

The number of publications offices has grown during the past 30 years, but many institutions, which long ago centralized purchasing, admissions counseling, publicity, housing management, and the like, have continued to divide responsibility for publications among a dozen different campus offices. Academic departments feel free to work out brochures, the registrar issues the catalog, the personnel office tries its hand at a newsletter, the admissions director gets out guidance pamphlets, etc. These institutions have failed to realize that this haphazard arrangement will not produce publications that accurately reflect the institution and interpret its needs to the public.

Oddly enough some colleges and universities which preach the gospel of creativity and innovation seem content with pedestrian publications which are poorly written, edited, designed, and printed.

No college president should expect the same results from amateur writers, amateur editors, amateur photographers, and amateur designers that he or she should expect from profes-

sionals. Unfortunately too many professors and college administrators fail to recognize their amateur standing in some of these specializations. Some faculty members like to think of themselves as writers when the fact of the matter is that producing their Ph.D. dissertations ruined whatever spark of literary talent they might have had. Administrators who would never attempt to do the work of an architect try to write and design publications that will compete for the attention of busy men and women. It can't be done successfully.

Sincerity alone will not work. The average American is assaulted by an estimated 270 advertising appeals every day of the year. Opinion molders, professional people, politicians, and philanthropists stand well above this average. The do-it-yourself college publication will not win the battle for interest in this type of competition.

This does not mean the Madison Avenue's wildest slogans and brashest schemes should find shelter in ivy-covered walls. It does mean that even John Doe now expects certain standards of writing, typography, illustration, and printing as a reflection of the institution or product they serve.

Not everyone can play the piano or sing on key or paint a picture. Not everyone can write well, organize material, design a booklet. These talents demand training and practice. Many institutions have recognized this by appointing university editors, directors of publications, etc. Those Jacks-of-all-trades who can design a brochure, write a news release, produce a TV program, wheedle a gift from a corporation, deliver a speech, counsel new students, and set up an exhibit cannot compete successfully with their colleagues on other campuses who enter these public relations areas with technical as well as general backgrounds and devote their full energies to mastering these arts.

We may all read the little stories our children compose in grade school and admire their crayon drawings, but do we show the same interest in the efforts of our neighbor's children? Many people you will try to stimulate and inform with your publications share one attitude: indifference to higher education, its goals, and your specific institution. At the most they may assign a priority to your appeal that ranks below a dozen other priorities. You will not reach them by publications that reveal only sincerity, good will, and economy.

For the larger schools, the volume of publications demonstrates the need for professional publications specialists. Such professionals may work with the general public relations staff, or they may direct separate editorial offices. For the smaller institution, it may be out of the question to hire someone to handle nothing but printed material. We would recommend, however, that every college that lacks a publications office or

a full-time editor make a comprehensive survey of its printing requirements. If some of these colleges add up all their printing bills, editorial hours, and the desirable publications they need but never seem to get around to preparing, they may find that they already have more than enough work for a full-time editor. This may well be the case for any college with more than 1,000 students. If need be the editor could combine his or her editorial duties with related jobs: adviser to student publications, journalism or English instructor, or printing buyer.

Since printing does absorb such a large share of the college public relations budget, it is often possible for a college or university to hire a competent editor who knows the printing business and get back in savings every penny of his or her salary. An alert editor with professional qualifications should not find it difficult to cut the printing bills by 20 percent the first year over the former haphazard and decentralized system.

Besides those publications which we might term promotional are those which contribute to the efficient management of the institution. Here, too, the publications specialist can demonstrate his or her usefulness. An accurate and complete staff and student directory issued early in the fall semester can facilitate campus communications. A comprehensive handbook for staff members can answer dozens of questions, which would otherwise call for personal letters.

Effective publications can help an institution face the problems associated with a lowered birth rate, the trend toward consumerism, and the economic necessity of generating additional voluntary support. As enrollments stabilize colleges and universities need publications which will help them get their share of the dwindling freshmen classes. These publications may be excused for putting the college's best foot forward, but they cannot be allowed to distort reality or make unwarranted claims.

Personal cultivation and the mass media are important in any campaign for freshmen, funds, and friends but the printed piece remains an essential channel to reach prospective students, alumni, parents, townspeople, tax payers, church constituencies, corporations, foundations, legislators, and other publics.

To summarize: Publications already represent one of the largest if not the largest regular public relations expenditure. Colleges are increasingly turning away from the mass media to printed publications to reach particular publics. Newspapers may be printing more education news and features, but individual institutions must share this space with every level of education, with every other institution, with every other news

item. As the threshold of attention goes up, only the outstanding, bizarre, or gigantic can claim space in the daily press, radio, and TV.

To reach the many publics of the college or university--alumni, faculty and staff, donors and potential donors, legislators, parents, students, church supporters--, the school must rely on the well-executed, dignified publication directed to the desk or mailbox of the intended recipient.

Chapter 2

ORGANIZING THE PUBLICATIONS OFFICE

> If each department or division is to design its own printing, each without adequate supervision or general theme, then the result can be only a hodge-podge (and, indeed, this explains precisely what is happening in many institutions). There should be one office, directed by a competent person, through which all institutional printing should pass, and it should become the function of this office to design the printing, write the specifications, and supervise the various operations of manufacture.
>
> Earl Schenck Miers
>
> Composing Sticks and Mortar Boards

The purpose of any office is to do a job better and more efficiently than can be done by scattered individuals. The job of a publications office is to produce publications for a college or university in the best possible manner. To do the job, an office must assemble experts and must establish procedures. This is true for the smallest office consisting of one person as well as it is for the large office made up of 10 to 15 publications specialists.

An effective publications office should conserve the school's budget by getting the most out of every printing dollar. By employing the best possible personnel in editing and design, it should ensure the accuracy and quality of the publications issued. By concentrating control of all the publications in one office, it is possible to employ some full-time professional people, even at a small college, instead of relying entirely upon part-time help.

The first staff member to look for is a person with good creative editorial skills. This talent is most difficult to find. Good art work can be purchased outside. Good design, good printing, and good photography are more readily available. But a person who can edit, organize, and write clearly is a person of the utmost value to any publications program.

Start with an editor. For a small college, this might be an English or journalism professor. Pick your professor with caution because not all can write simply and well, and fewer still can originate effective promotional ideas and create interesting graphic material.

There are few schools in the country that are so small that they can't afford to have one good publications person. Naturally, if your school produces only four or five pieces of printing a year, you won't need a full-time staff. But there are a number of organizations across the country that provide expert help in design, layout, pictorial photography; in some cases, they even will write and edit copy. However, basic editorial decisions should be made on campus.

After the creative editor, the next most valuable addition to your staff is a designer. Let's make a distinction between artists and designers. Artists are not necessarily printing designers. They may be, but chances are that they are not. Good publications designers are familiar with type, with machine and hand composition. They are familiar with alphabet lengths and legibility, and with the problems that one encounters in various methods of printing. They know something about paper, they know something about ink. They are technically acquainted with the engraving processes and they know how to use graphic materials to create desired effects economically.

Good publications designers may be artists in one sense, but they may not be manual artists or "pure artists" or be able to produce a line sketch, or a cartoon, or an oil painting of a wealthy trustee.

Whether you have a designer within your office will depend upon the quantity of work that you do. Sometimes it is possible to employ a designer on a half-time basis, with the rest of his or her time spent on free-lance work. If your campus is located near a large metropolitan center it is possible that you will have a choice of good free-lance designers. For a small or medium-size school, this is perhaps the best solution.

In addition to a creative editor and a designer, you should consider hiring a copy editor. The copy editor should be both a rewriter and a stylist--one who loves to work with details and is enthusiastic about tracking down esoteric words and painstaking in making sure that your publications are factually accurate and grammatically correct.

Following is a job description outlining the day-to-day work of a good copy editor:

EDITING

Read all incoming copy for style and accuracy.
Resolve all points of style and do necessary minor rephrasing without consulting the writer.
Check out thoroughly any errors in fact and inform writer of the error and the changes in copy that are indicated.

If any major defects in writing or organization are apparent, inform director, do the necessary rewriting and reorganizing, and have the revisions approved by the writer.

PROOFING

Read the master set when returned from printer.
Make all corrections and notify the writer proof is ready.
When proof is returned from writer, reread and check writer's changes.
Return proof to printer with layouts or pasteups and any additional instructions for second proofs or blueprints.

CRITIQUES

Evaluate for content, style, accuracy, organization, etc., any publication assigned by director and rewrite if requested.

WRITING

Write any features or brochures assigned by director.

One of the most important functions of a publications office is to control the style and accuracy of the official documents of the school such as catalogs and annual reports. This can only be done efficiently in one place by an editor and an editorial staff who consistently enforce good style, good grammar, and check the accuracy of factual information.

Depending upon the volume and type of work your office does, other valuable staff members would be a proofreader, production manager, and a writer. Where you have a steady flow of editorial work, a full-time professional proofreader might well be an indispensible staff member. A good proofreader can save you not only unnecessary composition costs but public embarrassment as well. The proofreader stands as a final guard against inaccurate figures, faulty punctuation, and misspelled trustees' names.

The publications production manager may serve as expeditor, record keeper, printing buyer, and technical adviser. This job calls for one well-versed in the art of the possible. How to get the job done on time, within the budget, and to the satisfaction of the "customer" is the main task of the production manager.

If your office is responsible for the content of important promotional and fund-raising brochures, a staff writer is not

a luxury but a necessity. Finding and organizing sources of information within a complex institution is often an almost impossible task for the outside or free-lance writer. A competent staff writer has a distinct advantage in locating background material and in accurately reflecting official attitudes and policies.

To get the most from good personnel, an office staff needs to have a firm and clear-cut definition of its responsibilities and the procedures to implement them. There are four main areas of responsibility in which a publications office should function. These are budgetary, editorial, production, and distribution.

The budgetary responsibility of a publications office should start with the initial planning of a publication so that the university editor or the director of publications is in on the initial decision for allocation of funds. In this way, publications professionals will have a voice in what the publications eventually will look like. Areas of budgetary responsibility are:

1. Preliminary planning of annual printing budgets and schedules for the various schools or departments.

2. Checking of all printing to make sure that it will stay within budget limitations.

3. Review of all printing bills against estimates and finished work.

4. Review of long-range printing contracts.

Since advance publication planning is of utmost importance in living within budgets and maintaining production schedules, most editorial offices handling a volume of work make use of preliminary planning sheets. These are simple forms which must be filled out by departments or individuals ordering a publication. The purpose of a planning sheet is not to add to the red tape which already abounds at most campuses, but to clarify the purposes and determine the need for a particular printed piece. We have included a reproduction of a sample publication planning sheet used at Cornell University.

RECEIVED_____

Publications Planning Guide

TITLE OF PUBLICATION_____

DEPARTMENT_____ CONTACT_____

ACCOUNT NUMBER_____ TELEPHONE_____

NUMBER NEEDED_____ DATE NEEDED_____

COST (BUDGET)_____ DESIGNER_____

COPY_____ EDITOR_____

EDITING_____ PROOFS_____

PHOTOGRAPHS_____

ARTWORK_____

DIMENSION_____ NO. OF PAGES_____

BINDING_____

STOCK: TEXT_____

COVER_____

TYPE_____

INK: COVER_____ INSIDE_____

ENVELOPES_____

ENCLOSURES (CARD, TICKETS, ETC.)_____

DELIVER TO_____

DISTRIBUTION-MAILING INSTRUCTIONS_____

_____

_____

SPECIAL INSTRUCTIONS_____

_____

_____

_____

_____

Perhaps the most important function is that of editorial responsibility. Briefly, this includes:

1. Review and styling of all copy before it goes to the printer. (Here, a great deal of money and time can be saved if you make sure that your copy is clean and well edited before the compositor has to worry over it.)

2. Determination of suitability of copy for content and style.

This latter is a publications responsibility that is often most difficult to enforce--one that requires the utmost tact and diplomacy on the part of the publications officer. There are times, however, when you have to tell the dean or the president that his or her copy is not suitable for publication in its present form. You do this in such a way that you can have it rewritten and make it suitable for the audience for which it is designed--and, we hope, without getting fired!

The publications office also has the responsibility for maintaining the accuracy and uniformity of general school information, particularly in a quasi-legal document such as the college catalog. On every campus there will be students who will be looking for loopholes in the language you have used in the catalog--to escape requirements for a degree, or to get around campus regulations. You should be sure that the language used in your catalogs is as definite and as accurate as you can possibly make it.

The basic areas of production responsibility for a publications office are:

1. To approve the design, typography, and art work of all college printing.

2. To provide consultation on matters of general printing design.

3. To establish and maintain a schedule of printing for annual publications such as catalogs, alumni and general magazines, and annual reports.

4. To approve the quality of finished work and maintain a complete file of all college publications.

Under the general heading of production should also come purchasing. Purchasing, the buying of printing, is discussed in another chapter of this book. Very briefly, the two elements of purchasing are:

1. To solicit estimates and bids for printing.

2. To originate purchase orders for printing, illustrative materials, and mailing services.

Another area of responsibility for a publications office is the distribution of all printed materials. This covers such services as:

1. Supervising outside mailings and internal distribution.

2. Securing special mailing lists for promotional materials.

3. Maintaining permanent mailing lists for publications distributed at regular intervals.

4. Seeking out and distributing information on mailing procedures, methods, and equipment.

5. Checking all mailings to ensure maximum economy and compliance with postal regulations.

6. Keeping publications inventory and mailing records.

More often than not, the business of putting out printed material that is going to represent a school is spread among a dozen or more departments, with no attempt at planned budgeting, cost or quality control, or a coordinated system of graphics. In a way, it is surprising that management in this area of communications has been so scattered and ineffective since this one area alone usually accounts for a greater expenditure of money than all other areas of public relations or communications.

One of the most difficult operations in publications management is gathering together enough authority in all the areas where authority is necessary to do an adequate job. For more than 20 years, Michigan State University has had an effective publications office, headed by a manager with the title of university editor. Several years ago, MSU issued a Printing and Publications Policies and Procedures statement.

The introduction to this statement reads as follows:

> It is considered desirable that a body of policies and procedures governing printing and publications be adopted in the interest of improving quality, effecting economies, establishing more uniform practices, and providing better service to departments, colleges, and the University. These policies and procedures are not to take from departments or individuals that authority over publications which stems from professional knowledge and competency.

The last sentence is of particular interest since it hints at the problems that almost inevitably arise when dealing with

professors who are acknowledged experts in their field but who insist as part of their academic freedom on exercising expertise in everyone else's field as well.

For the college establishing a new publications service, the question arises, where this office should be placed administratively. A few years ago a survey of college and university printing and publishing practices showed that there is no well-established policy in the organizational position of publications services. Publications offices come in many shapes and sizes and are called by many names.

The publications office may operate under a director of public relations, a director for university relations, a vice president, or, in a few cases, the president himself.

It is essential that the president of the college or a delegated officer be in a position to determine firm policy regarding the styling and quality of the school's publications.

Most good publications programs are the result of one individual's good sense, good taste, and strong convictions. Where policy decisions affecting copy and design are spread over a number of deans or several vice presidents or perhaps even professors, you may face a chop suey effect in the publications that are produced, and a definite lessening of quality.

This is not to say that every publication you produce should look the same. They perhaps could have a family resemblance, but different publications are designed to do different jobs and they need not look the same. An annual report need not look the same as a brochure for summer sessions. It could have the same general design feeling, which could be reflected in a crispness or a clean, open approach, or a spare and neat typographical treatment.

The internationally recognized graphic designer, Bradbury Thompson, suggests a plan for publications based upon quality of production and simplicity of design. Thompson's approach to college publications combines a clean and uncluttered style with the highest practical standards of graphic production. In a talk to college editors he points out:

> . . . In the case of catalogs, letterheads, and announcements, only one type should be used. This plan could afford such virtures as economy, consistency, and quality of both large and small printed work. It could be achieved with a concise manual such as we find used by large industrial corporations that have many departments and divisions. The typeface selected could reflect the historical and academic character of the university.

Some schools have found it of value to set up a publications advisory committee or policy board. No new promotional publication is planned and printed without its okay.

If these boards or committees are kept small and if they consist of individuals with practical experience in promotion and with an active interest in good quality printing, writing, and design, they can be most helpful. However, if a committee is unwieldy, consisting of a representative of every academic department or school, it may wind up as a debating society with everyone trying to put across personal ideas on typography, layout, and even printing. Such a committee would hinder rather than help.

Of more value to your publications program than a standing committee may be a "working" review committee called together infrequently to have a really sharp look at all publications procedures. Such a committee representing the entire school and not individual departments might deal with the following topics:

1. Analysis of the purposes, costs, and methods of distribution of publications.

2. Survey of methods or preparation, production schedules, quantity determination.

3. Study of possible common standards of composition and format, as they may be related to economy or increased effectiveness.

4. Analysis of requests for publications, methods of servicing requests, and inventory controls.

5. Review of developments in publications of other colleges and universities.

6. Classification of publication uses--promotional, informational, archival, etc.--and the consideration of the most effective and economical ways to combine or separate such uses.

7. Review of "empty spaces" in the overall publications program.

It is interesting to note here that a number of years ago a small informal committee reviewing MIT publications suggested the establishment of a publications council. Considering that at the time the MIT office of publications was certainly the most successful of any similar office in the United States, this proposal deserves our closer scrutiny. The MIT publications committee suggestion is as follows:

That a Publications Council be established to conduct a review of the concept and plan for publications of administrative activities, delegating daily operations to the Office of Publications and Public Relations as it sees fit; to conduct a continuing broad review of the Institute's total publications activity; and to coordinate this activity with the academic, development, alumni, and public relations programs.

The Publications Council might be made up of the Vice President, Academic Affairs, the Vice President for Development, the Dean of Student Affairs, a representative of the Faculty, the Director of Public Relations, and the Director of Publications; it should occasionally meet with other officers, such as the Director of Admissions, for consideration of their publications needs. It should consult from time to time with experts in various areas, such as faculty members who are authorities on design and communications and publications specialists from outside the Institute.

It should meet at least once a year with the President to review past publications and plans for future ones. His judgement as to the tone of Institute publications, their purposes and budgetary allocations are essential.

Many of the questions suggested as proper topics of investigation for a publications committee are in actuality questions which the management of a publications office ought to be asking itself during the year. It is difficult, of course, for a director who is buried under a day-to-day avalanche of detail to stand back and take a detached and analytical view of the operation. If a good advisory committee is not on hand for this purpose, then a publications director needs to develop as a management technique frequent staff meetings and occasionally, review "retreats." Equally valuable is attendance at professional meetings where one has a chance to see just how one's program stacks up with that of other institutions.

There's hardly any problem that comes up that couldn't seem to be solved by the application of more money and more and better trained personnel. However, a university administration's approach to these problems is almost always, "What can you do to improve your program and still live within the same budget?" Quite often the only honest answer you can give is, "If you want a better program, you're going to have to spend more money." An imaginative program plus good salesmanship should bring results. If it doesn't, it might be well to try somewhere else.

More often than we care to admit, however, the money is there; the budgets are fat enough. The programs being produced within these budgets are poor not because of a lack of money but because of a lack of proper planning and the intelligent spending of the money.

Given the best of circumstances, living within a fixed budget is not an easy task. Deficit financing appears to be reserved for our federal agencies, and few publications managers are going to find much job security if they run in the red year after year. One of the keys to being able to live within a budget is to have a hand in shaping it. No publications office can do an adequate job today if it is just handed the same budget as last year and the year before.

For more than 10 years printing costs have risen 4 1/2 to 5 1/2 percent annually and in the past seven years, the rate of increase has been closer to 8 or 9 percent. All other costs involved in publishing have gone up proportionally. Accurate cost records are essential to the planning of meaningful budgets. For its own protection if nothing else, an office must keep either a card file or a ledger entry on every publication processed during the year. This file should contain the following information on each printing job: total costs, including printing, design, photography and mailing charges; estimated printing cost; and all production specifications including quantity, size, paper, ink, type, and binding.

There should also be a system for recording consecutively numbered printing requistions and purchase order numbers together with the production dates for each publication. A handy way to keep track of jobs is to have a printed file folder on which all specifications are entered. This folder can also hold papers and correspondence about the job as well as a finished copy of the publication.

Knowing what has been done gives you a good start in preparing next year's budget since many jobs are repeated from year to year. However, you must also have an idea of where you want to go and the impact of changing graphic arts technology on your future plans. For instance, it has only been in the last few years that web offset has been a practical printing process for use in college work. The quality of web offset work has improved greatly, and it is now an economical process in runs of less than 20,000. It also opens up possibilities for four-color process work that were never before within the budget range of most schools.

Computerized type setting is yet another development that is making an impact on much of our printing. It is already well established as a method for setting directories and course catalogs. The graphic arts industry is a rapidly moving field, and if we are to get the most for our publications dollar, we need to be aware of its technological developments and learn how best to take advantage of them.

Assuming that we have organized an office, acquired a competent staff, and are living within our budget, how do we know what kind of a job our publications are really doing? For a number of reasons, evaluation and analysis is one of the most difficult functions of publications management. It is possible to get an idea of the graphic attractiveness of our publications by calling on consultants for their advice or by entering our pieces in competition with the work of other schools. But how do we tell if our magazine is really being read or if our catalogs provide the type of information that our prospective students need?

Some colleges are asked to produce too much for too little money. But for most, it is a question of how the money is used, not how much is used.

Here are seven ideas that may be useful to any of us who have trouble producing quality publications on a limited budget:

1. Who controls the budget is more important than the size of the budget.

2. Cutting just eight pages of excess copy from a catalog may pay for a week of shooting by a top-flight photographer.

3. A small, good booklet is better than a run-of-the-mill large one. If you must cut, cut your copy and trim down your mailing lists.

4. You can find good graphic designers. Some of the country's leading commercial designers have done college brochures at cut rates. Give them plenty of time and room to swing creatively.

5. Spend at least as much time rewriting and checking copy before it goes to the printer as you will when it comes back in galley proofs.

6. Good taste is not expensive, but poor taste cannot be covered up by high-priced printing.

7. Simplicity in copy, illustration, and design can improve the effectiveness of your publications - and save you money.

The usual testing methods employed by the communications industry are not practical because of the high costs involved in attempting to survey low circulation publications. Any sort of a thorough readership study would cost more than the piece itself. Letters to the editor are certainly no valid gauge of editorial competence. Return coupons do no more than measure the advertising effectiveness of a direct mail brochure. Mass testing techniques are not valid for us because we are

not in the business of communicating with a mass audience, but rather with a variety of very specialized audiences. You can do low-cost readership studies but you must take care to follow recommended procedures as to structuring the questionnaire, drawing a random sample, ensuring an adequate return, and analyzing the data.

One thing we can do is to make sure we are communicating with those groups that we must reach. A simple way to start is to make a complete list of every piece produced for your school annually. This list can be put together in a form giving the title, a general description of the publication, the date it was published, quantity, cost, and its major and secondary audiences. By then separating the publications into audience groupings such as alumni, prospective students, development prospects, students, and faculty, we can quickly see which pieces overlap or which communications areas are not being adequately covered.

Two areas often overlooked are communications within and between universities. As one speaker phrased it, "Something more important than plumbing must connect our classes." We may also find that while we're not speaking at all to some of our important publics, others are being deluged with materials. A careful screening is certainly in order for the mass of printed material being sent to high school counselors. An evaluation technique being used successfully by a number of schools is the college-day visit. A small but carefully selected group of high school counselors and teachers are invited on campus to learn more about the college and, incidentally, to give their views on the printed materials being supplied them. Informal get-togethers with high school students have also been helpful, but perhaps of more value have been reviews of catalog content and recruiting material with freshmen soon after they arrive on campus. Any interviewing technique is only a tool to help us arrive at a sound editorial balance.

In the end, the publications manager has to develop the skills, the taste, and the sensitivity to measure the product of the office against others and to judge it objectively. Good publications management is, of course, not only recognizing a successful program but knowing how to employ the necessary techniques to create such a program.

Chapter 3

EDITING AND WRITING TECHNIQUES

An editor edits. He or she prepares the work of others for publication. The editor employs certain skills that are distinct from the creative skills of the writer. Only rarely will you find an individual who combines the talents of a first-rate writer and editor.

In this book we obviously cannot present a basic course in editing. The fundamentals of editing, which apply to college publications as well as to newspapers, magazines, and books, can be studied in a number of excellent texts. We have included a selected bibliography in the appendix which covers the areas of copy preparation.

We do, however, wish to examine some of the specific applications of editing in the college publications field, to share some experiences, to suggest some policies, and to warn against some pitfalls. Certain realities of the academic situation present challenges and hazards to the college editor that a counterpart in the commercial field may never encounter.

First of all, a college editorial office that attempts to assume not only the editing but the writing function for all or most of the publications it processes will probably find itself hopelessly understaffed. The typical college or university publications office keeps its staff busy editing, illustrating, proofreading, getting printing bids or writing specifications, seeing publications through the press, and distributing publications. In order to keep the flow of publications moving, it will have to rely on having much of the original writing done by other campus offices.

Most publications offices expect that much of the copy they edit will originate in other campus offices. For example, the registrar may compile the catalog, the dean of students prepare the student handbook, others get together the schedule of classes, directory, or financial report. Many of these officials now preparing this material would in fact be reluctant to give up this responsibility.

The role of the editor is to review this material, reorganize it if necessary, improve the readability, make it conform to style, cut out unnecessary words and phrases, mark it for the printer. The publications office may also have the responsibility of researching and writing the copy for some publications. For example, the faculty-staff newsletter may originate in the editor's office, as may the viewbook, the faculty handbook, and various brochures.

We do not want to suggest that the publications office should not generate copy for its publications. The pedestrian standards of writing in may college publications reveal a weak link in the communications process. Publications offices seem to have more success persuading top administrators to hire editors and graphic designers than writers, and few offices employ staff members whose sole or primary responsibility is to write effective copy. As a result, graphic standards have risen dramatically during the past 30 years while the copy remains stodgy, legalistic, and dull, dull, dull.

One solution might be to hire free-lance writers for important publications such as the basic admissions piece or the student handbook. Such writers could start from scratch and do the research and interviewing that goes into any good piece of informational writing. They could take the time to do the essential rewriting that produces a polished piece of prose.

Above all the writer can pay more attention to the nature of the reading public for a specific publication. Some publications go to high school juniors and others to alumni of the class of 1930. Some try to persuade college graduates to enroll for a Ph.D. program and others try to interest a disadvantaged student to consider a remedial English course before tackling a full college load. Rarely do manuscripts from deans and department heads reveal any tailoring to specific readers.

Genial editors must not allow themselves to accept responsibilities which are not theirs. If they do and are working with an average staff, they will find other publications will suffer. You have the ubiquitous professor charged with producing copy for a leaflet or brochure who flatters your ego by confessing that he or she really cannot compose a coherent sentence and would be delighted to turn over the whole job to a "professional." Succumb to these kind words at your peril. You can become known as an easy touch since what this usually means is: "Maybe I can pass the buck to the editor."

Editors should enforce a strict policy regarding the writing of material or they may find themselves swamped with these chores while the essential job of editing regular publications is postponed or neglected. They may simply refuse to accept the writing responsibility for any but certain specified publications for which they have been given full responsibility. They may insist that anyone asking for writing assistance come prepared with the necessary facts and research and preferably with a rough draft. After all, editors can be forgiven some skepticism if professors accustomed to lecturing to classes several hours a day insist they cannot form sentences to make up 2,000 word brochures.

In other words, unless they have unusual talents and energy or huge staffs, the college editor must insist that colleagues on the faculty do their part in bringing ideas to the stage of finished printed pieces. Editors can work with the faculty members, sharing professional editorial knowledge and experience, but they probably cannot agree to assume the full responsibility for more than a handful of college publications without slighting other publications.

We have heard of cases in which faculty members have accepted the editorships of outside professional newsletters and journals in the expectation that all the hard work could be turned over to the college publications office. The role of the appointed editor was to accept the plaudits of fellow scholars at the national convention. The college was supposed to jump at the chance to gain the prestige that would accrue to it by having one of its faculty members listed on the masthead as editor.

Another overall policy which should be considered concerns changes in text, pictures, format. You cannot maintain a stable of publications, whether a dozen or 300, and successfully undertake a complete remodeling job on each one every year. That is, you cannot if you have a normal staff and printing appropriations. Some people demand novelty every year. If the cover on the catalog has been run for two years in a row with minor changes, they moan that they have been looking at the same cover for decades.

Superior admissions booklets, catalogs, faculty handbooks, and the like do not happen by chance or overnight. Months and even years of planning go into their execution. Reader reaction provides clues to changes after the initial printing. These comments by prospective and enrolled students, faculty members, alumni, and other publics can refine the formula to produce a more useful and readable publication. To ask the editor to come up with a completely different formula every year is to invite mediocrity.

The catalog, for example, is a publication which must always be brought up to date even though it is obsolete the day it arrives from the printer's. A complete remodeling should probably not be undertaken more than every five or six years. A simple change of color and date should be enough to distinguish one edition from the next and every few years a new cover design may be introduced. A thorough re-examination of the catalog according to its main objectives, organization, format, and readability may involve dozens of people over a period of a year or two.

Part of the temptation in the "change for change sake" attitude is that the editors themselves and college personnel get

tired of seeing the same covers or formats for more than two years in a row. But the readers for whom the publications are intended may never have seen the previous editions. For them it is a brand new publication.

Another decision which should be made in any publications program is that of whether to adopt a set style and if so, which one. Every newspaper, magazine, and book publisher sets a style to ensure some degree of uniformity. Decisions of style are necessarily arbitrary. If a word is misspelled or an example of poor grammar appears, there should be no debate. The editor will follow the ordinary rules of grammar and abide by a good dictionary. But in drawing up a style book, the editor is making a personal judgement. He or she realizes that there may be two ways of abbreviating a word, many forms of honorific address, alternate ways of punctuating a sentence. For the sake of consistency, the publication will follow one form.

Without adhering to any style, a publications office with more than one editorial worker will be unable to maintain any measure of consistency. Thus a single booklet may refer to a man as Prof. John Jones, Dr. John Jones, Mr. John Jones, John Jones, J. Jones, Assistant Dean John Jones, John Jones, Ph.D., Professor John Jones, etc.

In this example the editor may wish to adopt a style that insists that all faculty and staff members be referred to in official publications by the highest rank that the college confers. The preferred title for a member of the instructional staff above instructor would be "Professor" not "Dr." or "Mr." If the person held an administrative rank such as dean or vice president, this would be the normal title.

This is only one example of the need to adopt and follow a style. Style must be arbitrary, but it can have some rationale. It may be adapted to local situations. The college president may prefer to have his or her name written in a particular way; the college may wish to avoid certain expressions that do not have official sanction; it may face confusion regarding the proper name for a particular classroom building. By incorporating these local decisions in a style book, the editor can in a small way promote objectives of the institution. The editor will usually find that it is far more of a headache to try to play by ear without a style than to stick by one. Playing by ear will soon lead to inconsistencies which will be evidence against him or her for anyone who objects to any particular way of stating someting. Some editorial offices prepare their own style manuals, which can be adapted to cover local situations. Others may prefer to adopt the style books of the University of Chicago, the Associated Press, or the government printing office. For a sample of one university's style book, please see the appendix.

Some rules on the type of copy which will be acceptable should also be established from the beginning. No editor should accept or forward to the printer copy that is single spaced, handwritten, or scribbled on. All copy should be ready for editing when it comes to the editor's office. It should be typed double spaced, on one side of a sheet. Insertions should be clearly identified as Copy A, Copy B, etc. Little slips of paper clipped to the original or submitted in loose form will likely be lost.

Editors must have a clear understanding of the limits of their authority. If they are held responsible for all publications bearing the college imprint, they cannot afford to OK copy they or their designated assistants have not checked personally. Many people will ask editors to give their copy a once over lightly. They will plead that they are behind schedule, that the booklets should have been delivered a week ago, that it is a routine job. Actually they do not want to submit to the editors' authority but they want some assurance that the copy has been looked over in case they run into trouble later on. Editors who allow themselves to be trapped into these informal arrangements may regret it. Should a serious error or libelous statement slip by, the customer may well decide to shift the blame. "The editor looked at it and gave us an OK," can be the bland explanation with no reference to the pressures exerted on the editor to bypass the regular machinery. It is better to make it a firm policy to assume all or none of the responsibility. To try to maintain a halfway stand is about as feasible as to be half pregnant.

We would recommend that an editor also refuse to provide spur-of-the-moment cost estimates unless he or she is sure that the estimate will be within 10 percent of the final cost. Perhaps the editor remembers an identical job done in the past few months and can easily check the records. Otherwise the editor should insist on full specifications and at least 48 hours in which to prepare the estimate or obtain a bid. More than likely the publication in question has been in the works for weeks or months, and a short delay to obtain an accurate cost estimate will not sabotage the project. An editor who yields to pleas to give off the cuff estimates may, to his or her horror, discover that these guesses are incorporated in the minutes of committee meetings, form the basis of bitter debates at faculty meetings, and end up as far more authoritative than the editor had dreamed. Professional printing estimators take their time to do a thorough job of estimating, and there is no reason why a college editor should be expected to provide curb service for colleagues.

Despite careful proofreading, errors do creep into publications. They usually become most apparent immediately after delivery of the first copy. One technique some editors have used to cut down on the number of errors is to give every job

a final reading before giving it an OK to print. Long before this they have read galleys and pages and perhaps received a set of revised proofs; the customer may have given the publication additional proofreadings. Nevertheless, just before releasing the job these editors like to ask someone who has never touched the copy before to give it a final reading for sense. They have turned up many typographical errors, which had slipped through the previous proofreading nets. It costs something to provide this extra reading and it may delay the job by hours or days, but nothing hurts the reputation of an editorial office more than frequent typos. Not every layman can spot good writing or good layout or good art work, but many people can catch a typo and many of these readers enjoy nothing more than showing them to their friends during coffee break.

Both writers and editors can benefit by dipping into Strunk or Gunning or Zinnser. All of these stylists emphasize the basic rules of readability: active voice, strong verbs, short sentences, use of familiar words, personal references, variety of constructions.

Of some value to college editors are the various readability tests of which the Flesch tests are the best known. These tests seek to determine the level of readers who would understand a given piece of writing. Their test criteria also enable a writer or editor to broaden the reader base by applying the criteria to the writing itself. By emphasizing shorter words and sentences, personal references, and avoiding obscure and exotic words, a writer can bring copy within the reading ability of the average grade school or high school graduate.

Naturally applying the Flesch formula to a college catalog will in almost all cases produce a rating that goes off the chart. For example, a catalog may include course descriptions such as the following:

> Physics 560. Introduction to Wave Mechanics. Origins, de Broglie's hypothesis, uncertainty principle. Solutions of Schroedinger's equation. Properties of angula momentum. Matrices and applications in quantum mechanics. Perturbation theory, scattering problems, interaction with electromagnetic radiation.

There is little or nothing an editor can do about these descriptions. There is no point in trying to restate technical descriptions in physics so they can be understood by home economics or physical education majors. About all the editor can do is try to avoid jargon and unnecessarily long sentences and paragraphs in the general portions of the catalog. He or

she can accomplish more by devoting time to the introductory portions of the catalog, to admissions booklets, and to career monographs.

Readability formulas can be helpful, but they should not be applied mechanically. Nor should their use be considered a substitute for the brain teasing and sweat which go into a first rate job of organization and writing.

Misguided communications specialists have sometimes adopted the doubtful thesis that, since short words and short sentences and paragraphs improve readability, the general reader will never read more than a few hundred words about anything. Every piece of copy which comes under their purview gets the same diagnosis and prescription--"too long, cut it down." This formula and a few others serve as substitutes for realistic copy analysis.

What is clear is that people will read about things that interest them or that they must know--regardless of the number of words used. If they lack motivation, they may not read 50 words, and if they have motivation, they may feel cheated in getting only 10,000. Consider the best seller lists. Some of the all-time best sellers have been tomes of 1,000 pages and more--Gone With the Wind, The Rise and Fall of the Third Reich, Roots, etc. People bought and read these books because they were interested in a good story, a good job of journalism, or historical writing.

Take your own case at this moment, dear reader. If you are involved in college publications work, you are probably willing to overlook the deficiencies in style of the authors of these pages and their verbosity to see if you can pick up a few ideas to help you in your job. If you care nothing about college publications, you would never have picked up this handbook nor read this far.

The short copy formula works only when you are interested in the quick hard sell. Direct mail specialists know they often must get their message across with a gimmick and a few words. Usually what they have to sell interests only a tiny fraction of the people who will receive their mailings.

If an outsider has absolutely no interest in your institution and its problems and programs, he or she will not develop an interest through a 100-word letter. If the reader already has some interest as a parent, alumnus, student, taxpayer, staff member, townsperson, trustee, or contributor, he or she may be willing and eager to read what you have to say even though it takes 5,000 well-chosen words to say it. The "keep it short" school offer no real editorial formula for the serious college communicator. What sells magazine subscriptions and neckties may not sell higher education.

Likewise the "one picture is worth 10,000 words" school has received a wider hearing than it deserves. Now, anyone who questions the value of good photography in college publications is 50 years behind the times. But we would still insist that photography is only one editorial tool and it should be used to accomplish the job it was intended to accomplish. It will not work miracles. Photographs will not do what only words can do. Some editors overemphasize the role of photographs for two chief reasons. Either they believe that photography has replaced good writing or they are just too lazy to spend the time needed to prepare readable, well-organized copy. They can salve their conscience by slapping a photo into the publication and feeling that they have done the fashionable thing.

Photographs have their place but you cannot use a photograph to explain registration procedures, admissions requirements, housing regulations, etc. An editor can spend hours and even days polishing a statement on admission which avoids ambiguities and presents a clear policy understandable by prospective students, their parents, and counselors.

A second flaw in the "picture first--copy second" approach to college publications is that the Chinese proverb should be qualified. It might be possible to say in some instances that "one good picture is worth 10,000 words." Many pictures are not worth five words, much less 10,000. They do not tell a story, show any creativity, or even demonstrate a minimum technical acceptability.

The college editor would do well to take his or her editing task seriously and concentrate on developing needed publications, organizing the material, polishing and editing copy, and trying to improve readability without resorting to baby talk. The editor can leave the slavish devotion to readability formulas and the excessive reliance on photographs to editors of other publications in the market place.

Much of the criticism directed against college publications, especially when the criticism goes beyond the typographic impression to the substance of the writing, is justified. Francis C. Pray, a fund-raising consultant now retired, has written:

> It has gradually been borne upon me over the years that only occasionally do I see one of these beautifully printed, handsomely illustrated typographical gems that ever really says anything--that contains any writing of quality to maintain interest after the appearance of the book has won for it the first look. I have begun to realize that the average slick college brochure is atrociously writ-

> ten, has little of interest to commend it, is not aimed at a particular group, and is a wasteful, expensive communications medium. The average "beautiful" brochure is like a rose wood inlaid box filled with sand.

Perhaps the answer might be that just as sand can be processed to become useful as a telescopic lens, a window pane, or a television tube, so your words can be edited and polished so they become not mere filling for a typographical package but meaningful communication.

The editor should try to keep up with developments in the college field. Editors should not be ashamed to borrow the good idea of a colleague in another institution provided they offer a few new ideas themselves during their career. The editor can collect representative samples of publications from other schools, study the CASE prize winners, visit printing shows, attend seminars and lectures at district and national conferences, spend time with printers and paper salesmen and designers, and read good literature in other fields.

Finally, the editor should try to establish confidence in his or her ability as an editor. Too many cooks, too many censors will spoil the publication. Good publications are not produced by committees.

The editor was hired to edit publications and presumably brings to these tasks the training and competence to do the job well. If the college administration lacks confidence in his or her ability as an editor it might be better for all concerned to move to a campus which offers some measure of freedom to conduct a responsible publications program.

Chapter 4

BUYING PRINTING

> It is unwise to pay too much, but worse to pay too little. When you pay too much, you lose a little money. That is all. But when you pay too little, you sometimes lose all, because the thing you bought was incapable of doing the thing it was bought to do. The common law of business balance prohibits paying little and getting a lot. It can't be done. If you deal with the lowest bidder, it is well to add something for the risk you run. And if you do that you will have enough to pay for something better.
>
> John Ruskin

This writer once compared buying a printing job to buying a tailor-made suit. Although tailors are a vanishing breed, the comparison is still valid. In either case, you will get a bargain only by cutting corners on workmanship, materials, or style, but a low price is no bargain if the finished product doesn't fit. What purchasing agent would go out and buy a size 34 suit at any price if his fit is a size 42? Who would ask the tailor, "How much would the suit be if you leave out the pockets?" Yet, these are exactly the kind of suggestions made in all seriousness by well-meaning and economy-oriented college administrators and business officers.

Since no two printing jobs are exactly alike, it is impossible to buy good printing as one would buy paper towels, office supplies, or sweatshirts for the football team.

Another title for this chapter might be "How Not to Buy Printing." One way not to buy printing is on the basis of low cost alone. In printing, as in anything else, you generally get what you pay for. Benjamin Franklin, who in his time was both a printer and a buyer of printing, said good printing was an investment but poor printing was an expense.

Unfortunately, many state and public colleges and universities are forced to put out all of their printing on a low-price public bid basis. The only way in which they can achieve anything approaching fine quality printing is to write such detailed and carefully worded specifications that only certain printers can qualify for the bidding. It is unfortunate that so many college publications offices must resort to this practice in order to produce effective work.

There is always a danger that a printer who has been awarded a contract for printing at an extremely marginal price may be tempted to cut corners on the job so as to make a normal profit. There are many ways in which a printer can do this. A job that is in the printing plant on a strictly marginal basis will not be given the attention given a job on which the printer is making at least a small amount of profit. There might be a temptation to substitute a cheaper grade of paper or to deliver a short count, although this is something that the alert printing buyer should be able to pick up.

While there is a danger in submitting all of your printing to open low bidding, there is also a danger in buying your printing without any competition between printers.

If you are in a situation where there are a number of printers whom you feel can do the job, the best printing-buying procedure is on a selective bidding basis. By selective bidding, we mean that, if you submit a job for bids from three to four printers, you would anticipate in advance that any one of these printers would be fully qualified to do the job. Requests for bids would go only to those printers that you feel are qualified to do a good job on a particular piece. A good rule is to get at least three bids for all major jobs such as catalogs, annual reports, development brochures, alumni magazines, etc.

For small jobs, it is impractical to ask for formal bids. In handling small jobs, an informal price query over the telephone to the printer is usually sufficient. More time and effort would be wasted in attempting to get formal bids for small jobs than can ever be saved.

It's a good idea to have a rough cost estimate of your printing job before going to a printer. If you have done a similar job before, you should have records of how much this job cost in past years. Every publications office should keep a file of all previous jobs so that you are not completely up in the air about what a similar job might cost. Now, of course, labor costs rise, the cost of paper goes up, and other things are not entirely equal, but at least you will be able to fix a rough cost in your mind before getting a final estimate. In a 10-year period before this writing, labor and materials costs for printing have risen on the average of 5 to 7 percent annually. A simple way of keeping these files is on 3 x 5 cards filed by jobs, department, date, and printer. Then, even on infrequently printed jobs that come up only every two or three years, you can go back and find a helpful starting point.

It might be well worthwhile to consider a two- or three-year contract for bulletins or other long-term major publications. This would be particularly true in the case of alumni mag-

Office of Publications

composition bid

Purdue University
Building D, South Campus Courts
West Lafayette, Indiana 47907
(317) 749-6286

Date _____

Job title _____

Hot type _____ Photo type _____

Number of characters _____

Type face and leading _____

Measure _____ Justified _____ Uneven right _____

Other specifications _____

_____

_____

_____

Heads: Photo _____ Type _____ Number and size _____

Other specifications _____

_____

Kinds of proofs desired: Galley _____ Page _____ Reproduction _____

Proofs delivered within _____ working days

Bid wanted by _____

_____

_____

Bid _____

_____
(signed)

Office of Publications

printing bid

Purdue University
Building D, South Campus Courts
West Lafayette, Indiana 47907
(317) 749-6286

Date _____

Title of Publication _____

_____

Quantity _____ Size _____ Number of pages _____

Binding _____

Stock: Text _____

Cover _____

Inks: Text _____

Cover _____

Types _____

Halftones _____

Proofs _____

_____

Quotation Due _____ Copy to Printer _____ Delivery Date _____

Additional Instructions

Bid _____
F. O. B. West Lafayette, IN

_____
(signed)

zines or university quarterlies. The advantages of a two- or three-year printing contract are stability of price and budget planning and savings which could be made by the long-term purchase of paper. You might also get a special price because your printer knows that this work would be in the shop for two or three years. There might also be savings on offset negatives, which could be held and reused from one year to the next, standardized paper sizes, and the benefit of the printer's experience in once having done a job.

Following is a sample contract specification sheet used by a large university in contracting for the printing of their catalogs.

SECTION I

Scope of Printing

Printing covered by this contract shall be offset printing of catalogs made up of continuous reading matter and illustrations and printed on book, coated and/or cover paper, including the binding of such printed matter as specified, the tipping or folding in of inserts, and the finishing of such printed matter complete as ordered.

SECTION II

General Conditions

1. Period of Contract. A contract placed under these specifications shall be in effect for a period starting with September 1, 19__, and terminating August 31, 19__.

2. Breaching of Contract. In the event a contractor fails to perform work under his contract, or breaches provisions thereof, the University shall notify the contractor in writing of the contractor's failure, and if after five days from the mailing of such notice the failure is not remedied, the University may order printing from a source competent to do the work and any loss sustained by the University in thus changing printers shall be considered as a justifiable claim against the contractor.

3. Subcontracting. No contractor may subcontract or sublet any portion of printing in the performance of this contract, except such processes

as typesetting and binding, without written consent obtained in advance from the Publications Office of the University.

4. Renewal of Contract. A printing contract may be renewed for a period of one year provided the University gives the contractor 60 days written notice of its desire to do so and contractor accepts such continuation in writing 30 or more days before the expiration of the contract.

5. Jobs Incapable of Production under these Specifications. If manuscripts or copy are sent to the contractor to be printed under the specifications herein for ordinary composition and presswork, and the contractor believes that such manuscript or copy cannot be fairly composed or printed under these specifications, he shall immediately notify the University before beginning the work, and shall state in writing what he believes is a fair basis for the work.

6. Placing of Orders. All printing shall be done on written order from the Purchasing Division of the University and in accordance with the terms and conditions of the contract.

7. Acknowledgement of Order, Copy, and Proof. The contractor shall acknowledge an order and the manuscript or copy and proof pertaining to the same in the manner and at the time prescribed by the University.

8. Acceptance of Delivery Date. The acceptance by the contractor of an order containing a delivery date is evidence of his belief that the delivery date as set in the order is reasonable, and of his agreement to meet the delivery date.

9. Overtime. No overtime shall be charged without permission from the Publications Office of the University. Increased costs due to overtime shall take into consideration only the increases due to labor.

10. Quality of Work and Determination Thereof. All work done and all material used under these specifications shall be of good quality, and the accepted trade customs and definitions of the printing industry shall determine the attainment of that ideal.

11. Proofs. Proofs shall be submitted as specified on each order. Each set of proofs shall bear the University's and the contractor's order number and a place shall be provided thereon for approval and the date of approval. Proofs shall be sent to the Publications Office of the University as directed.

12. Preservation of Manuscript and Proof. The contractor shall hold all proof and manuscript for a period of 60 days after the delivery of a completed article, or, if the contractor has not billed the University within that time, for a period of two weeks after the delivery of the bill; and the University shall have the right to ask for the proofs or manuscript for inspection at any time within that period.

13. Cost of Packing and Deliveries. All costs of cartons, wrapping, and shipping materials, and of transportation and delivery to the proper officer of the University shall be borne by the contractor.

14. Methods of Packing. All material produced under these specifications should be packed in bundles of 50, 100, or 200, as may be specified on separate orders. On each carton shall be pasted a label or stenciled information containing the address of the University, the title of the bulletin, the University order number, and number of copies the carton contains. For certain printing, the University may specify that certain additional information be placed on the label. Each order shall be packed in separate cartons weighing no more than 60 pounds filled.

15. Billing. The contractor shall submit bills in triplicate and refer to the purchase order number. Each bill shall give a detailed breakdown of costs for each publication.

16. Payments. The University will make payment for all work coming under these specifications within 30 days after the rendering of the invoice and the delivery of the printing, provided the work is acceptable and the printing and work incident thereto have been done in accordance with the specifications.

17. Contingencies. The contractor shall not be held responsible for any loss, damage, or delay in

> furnishing any printing covered by these specifications caused by fires, strikes, civil or military authorities, acts of God or of a public enemy, or other causes beyond his control.

There are few standard factors in computing the cost of any two printing jobs simply because there are no two printing jobs which are exactly alike. The type may cost more in one instance when you are faced with unusual author's alterations. In another, the job is a rush job or a fill-in job with the printer. Even the time of the year that a job is printed may well affect its cost. If the shop is full, perhaps when it is turning out Christmas catalogs or has a heavy load of commercial work, this job is apt to cost you more than in a slack season. The printer has overhead which is constant and wages are fairly constant; nevertheless, it is common practice to trim prices in order to get work into the shop during a slack season. The conditions under which any two printing jobs are produced vary greatly. With experience, you should be able to estimate within 15 or 20 percent one way or another what a job will cost, but the variable factors are too great to be able to pre-estimate down to the last dollar.

Three basic factors must be considered in buying printing--cost, service, and quality. Most printing is bought on the strength of one or two of these three points. It depends upon the nature of the publication which of the three is most important. It would be rare if in a single job the factors of low cost, high quality, and extreme speed of delivery were equal.

If we are producing an annual report, and this publication, as most annual reports, is to be a showpiece for the college, then we want to buy the best quality printing possible for the job. It may also be true that we are given the final copy of the president's message three weeks before the time that the piece is to be delivered. This adds the second factor of service, or speed. In this case we would probably tell the printer to do anything, including working nights and Sundays, in order to get the job out. For this service, we could expect to pay and pay plenty. That eliminates point number one, which is low cost, in this particular job.

On the other hand, if we have a quarterly of student English themes for which there is a modest budget and for which we have ample time to plan and to edit, our most important factor in buying the printing for this job would be low cost. We would try to find a printer who would do a reasonably good job, a printer who would give us a special price for being able to use the job as a fill-in; fit the job in whenever the

plant was slack. A printer must pay compositors and pressmen whether they are working or not and often is happy to get jobs that will just carry the overhead.

The most important step in buying printing is the selection of the printer. First of all, as in buying anything, you would look at samples. Most printers, when they bring samples, will display their most glamorous brochures and you will find yourself looking at a desk full of four-color jobs when almost all of your work is in one color. Printing sales people can be counted on to pick out only the best jobs that have gone through their shop. Nevertheless, if you look at 10 or 12 printing samples similar to what you would do, it is possible to make some judgement on the general quality and tone of their work.

After looking skeptically at samples, visit the printer's plant. When visiting a new restaurant, connoisseurs of fine food will often ask to see the kitchen before ordering a meal. When choosing a new printer it's a good idea to have a look at the pressroom. While a clean, well-lighted, and efficiently laid out pressroom does not guarantee good printing, there is usually a correlation between the care a printer takes of the plant and equipment and the care the firm will give your printed job. Sloppy housekeeping, heaps of scrap paper on the floor, and dirty presses, seldom add up to top-notch printing work. By looking at the work on the presses you will be able to tell approximately the kind and quality of work that the printer normally runs.

The size and the location of your printer's plant is important. Many jobs can be done at a distance, but if your publication requires constant supervision and editorial changes, you may find it more convenient, even if the initial cost is slightly more, to choose a printer close at hand. The size of the printing plant is of some importance. If you are producing some half dozen small publications a year, it wouldn't make much sense to try to buy your printing from a giant magazine plant or publication printer. Many times such a printer will not accept your work, but in other cases, your particular job might be lost among the many long-run production jobs being put through the plant. However, if a plant is too small, with just one press and limited type setting facilities, it would be hard pressed to give you the service and the speed that a somewhat larger shop could offer.

In general, there are two kinds of printers: those who can honestly be called creative printers and the great majority whom we can lump together as commercial shops.

A creative printer is a printer who not only reproduces your publication mechanically, but can supply creative design help

and, in many instances, art work. There are a number of printing companies across the country that have made a specialty of college and university publications. These printers will design a publication from beginning to end, specifying type, paper, ink, and even supplying copy, photos, and art if need be. This type of service is valuable for the small college or school with a need for intelligent creative service but not a large enough publications program to hire its own staff people.

The bulk of the printers with whom we must deal are commercial, not creative printers. While they may do an adequate layout or typographical job, usually their work is unimaginative. They restrict themselves to taking the design that you supply and putting out a faithful reproduction.

If you can find a good designer either on your faculty or in the community, use him or her. It is often less expensive than paying the printer for this service, and your final product will show more originality and better represent your school. If possible, design the publication, with professional help, in your own shop, wrapping it up as completely as possible before turning it over to a trade printer.

Many schools now have their own in-house typesetting equipment and can provide a printer with a complete camera-ready pasteup. A small school with a limited publications budget and publications office staff might be wise to select a printing service that can supply design and art as well as the mechanical printing. Certainly it would be foolish for a school that produces a catalog, an annual report, and perhaps two or three alumni bulletins a year to hire a publications designer for that job alone. There should, however, be one person on the staff, whether it be publications director, chairman of the English department, or the assistant to the president, who is responsible for getting the best possible printing for the institution.

Some few college or university publications offices buy not only printing but all of the separate elements such as typesetting, presswork, paper, and binding that go to make up the finished job. To act as your own printing "broker" requires long experience in printing methods and production. For any but the most expert, this practice of buying the parts of a job will prove to be not only time consuming but possibly very costly.

It is also impractical for most colleges to buy and store the paper necessary for printing their catalogs and other publications. Most printers will mark up the paper that they purchase for your printing work from 10 to 40 percent over what they are charged for it. However, these markups are not as outrageous as they appear. For a short-run job using expensive

paper, the waste could easily run to 30 percent of the paper used for the job. In general, it does not pay to buy your own paper unless you are using at least a carload of one kind of paper in a year's time. Even then you have problems of insurance, storage, moisture control, aging of the paper, and trucking the paper to the printer. Where a university uses large quantities of paper with one printer, it is possible to make a savings by having the paper shipped to the printer at the time that it is needed for the catalog series.

Don't be afraid to learn something about paper. It's not necessary to become a paper expert but get to know enough about paper so that you can specify proper weights and finishes as well as colors. Paper plays an important part in the design of all publications. There are many fascinating textures, shades, and colors of cover and text paper. There are papers with a different color on each side. There are papers in which an unusual texture will help to carry the editorial idea as part of the overall design.

In all catalogs, paper will constitute anywhere from 25 to 50 percent of the cost of the total job. It is important that you do not specify paper that is heavier than you need. Most paper is sold by weight. It is well to keep in mind, for instance, that there is a 20 percent price difference between a 50 pound paper and a 60 pound paper. In an order of 20,000 or 30,000 general catalogs the difference could amount to more than several hundred dollars.

A number of universities with long-run catalogs are now using a ground wood stock or newsprint for the text portions of these publications. Newsprint can save money but should not be used for any publication expected to last more than one year as it yellows and becomes very brittle to handle after that time.

Most paper companies will be eager to supply you with sample books which are invaluable aids to planning and designing publications. The samples in these paper books are, of course, single sheets or small swatches. However, your printer or paper supplier will gladly supply you with complete page paper dummies so that you can see the actual size, feel, and weight of a publication before it is printed. This can be an important step in planning any major publication. Before you make the final selection of paper for your annual report or development brochure, have the printer make up two or three dummies using different inside stocks and different covers. Rely upon the printer to tell you which papers you selected will run best in the presses and will take the best impression.

Only two raw materials go into any printing job. They are paper and ink. How they are used is a matter of the skill of the designer and of the printer.

Let's look at the person buying college printing. Who should buy printing? At some schools, almost everyone gets into the act. Printing should be purchased by the publications office, if there is one, or by the person in the public relations office responsible for maintaining the quality of the college's public appearance. Unless there is an expert printing buyer in the purchasing office or business office, these are not the places to initiate and specify printing jobs. It is important that the publications office cooperate closely with the purchasing department, however, in keeping proper records. No printing of any kind should be purchased without a written order. Your business office can be helpful in setting up the proper terminology for contracts and in establishing good buying methods. However, since each printed piece requires a special approach, it is not possible to buy printing in the same way that other supplies for the college are purchased. "Buying printing" in some ways is a misstatement of the relationship that exists between the publications office and the printer. The printer and the editor or designer are really engaged in jointly creating a publication, which is more than merely buying a service. Direct and frequent contact with a good printer provides an exchange of ideas and suggestions that goes beyond the ordinary relationship of buyer and seller.

Many printing jobs are improved greatly by introducing a second color. It is wise, though, to stay away from three-color printing jobs. Three-color printing will necessitate running twice on a two-color press or else using a four-color press, which will cost more money and will not generally be that much more effective than a two-color piece.

More and more colleges are turning to full color to recruit students and to raise money. Except in rare cases, however, it is not necessary to spend the extra money for the highest quality color separations. The product that we are promoting through our college publications is not one that necessitates the use of extremely accurate color. If we were selling tomato juice, the color of the juice in our publications would be very important. But in a picture of Old Main, as long as it looks attractive, the precise color of the bricks is relatively unimportant.

One last step in buying printing--and this is a little like counting your change after coming home from the grocery store. Most printers are honest. However, it doesn't pay to take their honesty for granted. Everyone who buys printing would do well to carefully check the printing bills submitted. Where we have an accurate and detailed estimate of what the job should cost, the first step is to compare the estimate with the final bill. There are several points to check with extra care. Always insist that your bills be itemized and that you don't receive a lump sum bill for any particular job. No conscientious printer should object to breaking down the

bill into categories, for example, composition, presswork, author's alterations, paper, binding, and any extra delivery charges that may be included.

The first item on the bill to look at with some skepticism is author's alterations. In order to determine with some degree of accuracy what the printer is charging you for, you must go back several steps in the production of the publication. When the galley proofs and page proofs are read, mark those corrections which are printer's errors in one color pencil and those corrections which are author's alterations in another. Then, if you feel that your author's alterations are unduly high, you can go back to your copy of the galley proofs and check color against color. It should be pointed out in all fairness to the printers, however, that most of them do not make any money on author's alterations and are as much concerned about this as you are.

The second point to check on your bill is the quantity that the printer has delivered. Most printers will give you 10,000 copies if you order 10,000 copies. They are permitted under most industry trade customs to charge you for extra copies up to 5 percent over and, of course, they should deduct for a short delivery. A printer squeezed on the price of a job may be tempted to short deliver.

Let's hope that you and your printer are always the best of friends and never have to argue over prices, delivery time, proofs, etc. That's fine--but if you want to be safe, better check the Trade Customs printed on the reverse side of many printer's job estimates. Knowing the rules in advance can save you many a headache later.

Chapter 5

THE CATALOG

> One of the most important modern conceptions of a university catalog is that it is a public contract. This fact is frequently overlooked; especially by those who use a catalog for advertising purposes. The prospective student reading a catalog of an institution has a right to assume that its statements are official and authentic. He has the further right to assume that if he should enroll himself at any institution the course of study as announced could be pursued. If one is to assume a reasonable amount of intelligence on the part of the public or of the prospective student one must also assume that a student has a certain vested right in the opportunity announced in the catalog.
>
> From the Introduction to
> The American College Catalog
> by W. O. Thompson, 1916.

Not every college publishes an annual report or faculty-staff newsletter or viewbook, but every college and university in the U.S. issues an official catalog. In many cases this catalog costs more than any other item in the publications budget. Certainly in the eyes of the general public the catalog is the one printed piece immediately associated with the college.

As the most representative publication, the college catalog should reflect the heritage, good taste, and dignity of the institution. It should be the product of serious and sustained planning. The product that it describes--higher education--may mean the investment of four years and more than $20,000 for the reader who picks it up.

In recent years, the catalog has undergone considerable scrutiny by college authorities. In some cases it has become a guinea pig for rather bizarre experiments while in other cases overprotective guardians have refused to consider even the possibility of change.

New answers to old questions have been suggested. For whom is the catalog primarily intended? What is the catalog supposed to accomplish? What should be left to other publications?

Editors know that a publication which tries to become all things to all people may succeed in becoming very little to

anyone. Multipurpose publications aimed at not one or two but a dozen different reading publics seldom serve any purpose well. The catalog of many institutions can serve as a textbook example of this basic publications error.

For whom is the catalog mainly intended? For prospective students? Faculty and staff members? Enrolled students? Trustees? Registrars at other schools? Donors and benefactors? Lawyers? Some colleges refuse to make the fundamental decisions on primary and secondary audiences. As a result, all those who can impose their views try to twist the catalog to serve their own purpose.

The business manager wants to make sure that the residence qualifications and financial statements are loophole proof to satisfy any lawyer, even though high school students may be thoroughly baffled by the jargon. Faculty members want to be sure the catalog lists their names, all their degrees, the institutions which granted them, the year in which they were granted, the year they joined the staff, and all their academic titles. The dean or department head insists on listing courses that have not been offered for a decade. The dean of students thinks it imperative to restate the school's regulations on alcoholic beverages, parking, and cohabitation. And so on through the college hierarchy.

The content of a college catalog can also be determined by what the school legally has to put in and information which the prospective or enrolled student wants to know. Recently, the United States Department of Health, Education, and Welfare (HEW) mandated that all colleges and universities must include in their catalogs detailed information on such things as minority rights, programs for the handicapped, and financial aid programs. Student groups have also been active in demanding more information not usually found in most college catalogs.

As a result, the college catalog became and sometimes has remained an omnibus publication. No one sets up a priority or list of objectives for the catalog and year by year it balloons to staggering dimensions. One midwestern college even lists all living alumni and their home address in its catalog--probably at the suggestion of the alumni director.

To mail these tomes to a 17- or 18-year old high-school student who inquires about your institution verges on the irresponsible. While most of the copies may go to just such a reading public, it is evident that some catalogs were prepared with the interests, pet projects, and reading comprehension level of the professors and deans in mind.

Quite apart from the wisdom of throwing a collection of rules, regulations, lists, course descriptions, and names at a pro-

spective student, it became apparent to many institutions that they could not afford to send a catalog that cost $1 or $2 to every Tom, Dick, and Sally who wrote a postcard to the admissions office. An energetic senior could write 25 such postcards in study hall and include many institutions in which he or she had only a mild interest.

The multipurpose, gray-covered omnibus catalog began to disappear after World War II. New efforts were made to pinpoint the audience, simplify the language, streamline the organization, cut out the deadwood, trim printing and mailing costs. Mistakes were made. Resistance to change often dies hard on a university campus devoted to the discovery and dissemination of new ideas.

Those charged with putting out the catalog began their search for a solution to the catalog problem by asking the basic questions of why you are publishing a catalog, what you want to say, and to whom you want to say it. The answer to the first question, "why," varied with various campuses. For some institutions, the catalog was actually the chief recruiting piece. For others, it was more a matter of record and legal contract. For some, it was a campus guide to curricula and courses for those already enrolled. If anything is clear about higher education in the U.S., it is that each college and university has its own character, problems, and methods. The primary purpose of one catalog may be quite different from that of a neighboring institution because of the type of school, its printing budget, its educational philosophy, or its recruiting practices.

In a recent questionnaire published in College and University, the journal of the American Association of College Registrars and Admissions Officers, students were asked to rate 121 items of information which might be found in college catalogs in order of importance and usefulness to them. The top 25 catalog items in order of their popularity were:

1. Admissions procedures and policies
2. When, where, and how to apply
3. Educational background required for entrance
4. Admission requirements such as aptitude tests
5. Degrees offered
6. Tuition and fees
7. Degree programs
8. Index
9. Number of units required for degree
10. Special degree programs
11. Admission requirements for in-state and out-of-state students and foreign students
12. Accreditation
13. Courses--number, title, credit
14. Financial aid--described
15. Explanation of credit system

16. Advanced placement and credit
17. Calendar
18. Financial aid--who is eligible
19. Grading system
20. Course description
21. Directory of inquiries
22. Major requirements
23. Payment plans
24. Special programs such as early admission
25. Course prerequisites.

The report went on to say:

> There were only four items (out of 121) for which there were so many responses of 'no interest' as to warrant leaving them out of a catalog. In order of their unpopularity, they were:
>
> 1. Listing of faculty's professional employment history
> 2. Lists of graduates and students
> 3. School attended by faculty even if degree was not earned
> 4. Listing of faculty's rank with date of appointment to that rank

When the answer to the first question indicated that the omnibus catalog no longer served the purpose, editors began to consider alternatives. Some schools worked up small, illustrated, concise admissions booklets. Some took parts of the catalog and published separate booklets such as those for scholarships and financial aid, ROTC, religious activities, directories of students. A few produced catalogs for freshmen only, which answered the questions a prospective student would ask before and during the first year.

The larger universities with subordinate colleges and professional schools saw the wastefulness of sending a 700-page catalog to a student inquiring about, say, the pharmacy school, which was well described in 36 pages. They split their complete catalog into individual school catalogs with perhaps a supplementary general information bulletin. They could then answer requests by sending an individualized catalog which might cost 25 cents compared to a complete catalog costing one dollar or more. They would also be helping the student get to the material he or she wanted to know. If these universities wished, they could also bind a limited number of these separate catalogs to form a complete catalog for school officials, counselors, and libraries.

Not all large universities have adopted this plan. One large midwest university still publishes only a complete catalog. It spends more than $1.50 a copy for 55,000 copies. Another

university in a nearby state spends $22,000 for 60,000 separate catalogs. The latter can answer approximately the same number of requests at one-third the printing cost and much lower mailing costs. Still other universities are charging $1 or $2 for their catalogs to help recoup their big investment.

Another way in which larger institutions have been cutting catalog costs is through the use of computerized composition and information storage. A computer consultant gives four main cost advantages for the use of computerized catalog production.

1. Multiple use of information--by using the stored data in more than one catalog, composition cost savings can be realized simply because one recording and proofreading of the data guarantees accuracy any time the data is reproduced by the computer.

2. Internal Cost Savings--proofreading and editorial time can be reduced since the information is being copied from the data base--not retypeset as in traditional methods of composition.

3. Ease of Updating--there is a great deal of change from year to year, and computerized composition allows these changes to be handled effectively and economically. Information that doesn't change is simply copied from one year to the next.

4. Flexible Style--since the data base is stored in a very general format, the typographic style can be changed from year to year. This can be done without any new keyboarding and proofreading.

Some thought has been given to eliminating costly internal course catalogs completely through the use of computer printout schedule cards, individually tailored to each student. At this point the production of personal computerized catalogs is still in the experimental stage.

If the catalog is intended mainly for prospective students, as many are, the editors will want to consult the college admissions counselors to see if the publication answers the questions most often asked. Some editors have arranged to meet with a small panel of high school counselors and teachers to get their side of the picture and obtain a frank evaluation of their college's publications. One New England school brought half a dozen such high school people to the campus, chatted with them for several hours, invited them to lunch in the union, and paid for their transportation. The suggestions they received from the cooperating counselors more than repaid the small expense. Another method, though probably less effective, is to mail questionnaires to high school seniors, teachers, or your own college freshmen to find out what

publications they found most helpful, what information was missing or slighted, what problems they encountered in finding or understanding the information.

Professional editors do not view the catalog in isolation. If the college also publishes a prospectus, viewbook, or admissions booklet, the editor tries to see how one publication meshes with another, how duplication can be avoided, how similar publications might be combined, or how one publication trying to serve various audiences might better be broken up. The catalog becomes the nucleus of the college's recruiting literature, which may include a financial aid booklet, ROTC pamphlet, career material, religious activities booklet, manuals for principals and teachers, or student handbook.

For colleges first tackling the catalog problem, the elimination of unnecessary material might be a good beginning. For example, who cares about pages of committee assignments? Likewise lists of enrolled students, recent graduates, and alumni may take up space in the catalog that could be put to better use. Every catalog lists the faculty members by name, but some of the larger universities no longer try to list every degree held by every instructor and professor; admissions directors know that such information means nothing to high school students and little to undergraduate college students. It might be furnished in a separately printed directory for less money. Some institutions set a word limit on course descriptions. How many courses begin with the same tired: "A study of . . . " or "This course intends to . . . ."

Regulations about personal conduct might better be left to the student handbooks that almost all schools publish. Even a registrar of the "old school" will find it hard to defend the inclusion of codes of behavior in the official catalog.

Minimum content of the catalog is hard to formulate because of the individuality of each institution. We can safely say, however, that a single comprehensive college or university catalog will contain all or most of the following elements:

Second-class mailing information
Table of contents
Calendar
Academic calendar
General information
Historical sketch
Location of school
Accreditation
Admission requirements
Registration procedures
Degrees offered
Expenses

Financial aid
Housing
Libraries and laboratories
Academic regulations
Degree requirements
Student welfare and services
Student life and activities
Description of courses
Officers of administration and instruction
Index

To this list might be added statements on grounds and buildings; lists of prizes, medals, and awards; enrollment charts; a campus map; a list of faculty members and degrees held; athletic policy, etc.

No one but a proofreader reads a catalog from cover to cover. The academic catalog is mainly a reference work and the readers should be helped to find their way to the information they want and need. The editor cannot spend all his or her energies on design and typography to the detriment of better organization of material. The rule of thumb for some editors is the same rule used by newspaper or magazine editors: The information of greatest interest goes in the front. If the prospective or enrolled student is the primary audience, material they need to know appears in the front part of the catalog. Other information such as the list of trustees, statistical data, specific scholarship recognition lists, and the like are relegated to an appendix at the back of the catalog.

Attention must be paid to the size and type of headings. Properly graded display lines can be a chief aid in directing the reader to important items. Although the bulk of catalog material will be set in 10 or 8 pt. type, some types of reference material may well be set in 6 pt. or 7 pt. since no one will attempt to read this from beginning to end.

The writing has to be improved. The authors of Catalogues Are for Students Too chose 20 catalogs of major universities at random. They applied the Flesch formula for readability and found that scores ranged from 19 to 44 with the mean 28.6. They concluded that the typical catalog can be read with ease by only a few of its intended readers. These catalogs can be read with ease by only the top 5 percent of the country's adult readers. According to the Flesch Reading Ease Score, 0 to 30 is classified as "Very Difficult" and is usually found in scientific and professional journals. "Difficult" material is rated between 30 and 50 and is found in academic and scholarly periodicals. The kind of article you find in the Atlantic Monthly is rated as "Fairly Difficult" and carries a score of 50 to 60. Mass nonfiction, Time magazine, and the digests are 60 to 70 and classified as "Standard." The average college catalog seems to be written for

a college graduate with several years of graduate study instead of an 18-year old high school student. We need not resort to baby talk and pictographs to tell our story to these prospective college students but, on the other hand, we should not presume they are college graduates instead of potential freshmen.

To improve the readability of their catalogs, editors can try to use the common and shorter word in place of the esoteric, shorter average sentences and paragraphs, fewer involved sentence constructions. If unfamiliar words are needed, they should be defined or listed in a glossary of college terms. The high school student may be quite unfamiliar with core curriculum, credit hours, scholastic index, cumulative grade points, and so forth.

Differences in readability among the popular type faces are negligible. Naturally editors will use italics only for emphasis and will avoid the liberal use of bold face if they wish to avoid the splotchy appearance that bold face will give to the page. The variation in character count among type faces will enable the editors of the large university catalogs to pick faces which allow the maximum number of characters and words on the line. Without sacrificing readability they can thereby pack more copy in fewer pages.

Few schools still publish the old-fashioned catalog with black ink on gray antique stock. In fact this once standard combination is now so rare that its use might again attract attention. Editors have gone to brighter paper and inks for the catalog. Sometimes two or more inks are used and four-color process illustrations are featured by many schools. Unfortunately, some colleges have considered their catalog remodeling completed once they have "dressed up" the drab cover. The innards have remained the same dull, disorganized, and distended text it always was. For reasons of economy some institutions have switched to the biennial catalog.

In order to control production and distribution costs, a group of cooperating universities is now working out a catalog publishing system that combines the economy of a single course description book and the flexibility and promotional advantages of individual catalogs. The parts of this system:

1. General Information Catalog--This annual publication would be sent to prospective freshman and transfer students. It would present in very condensed form general background information, admissions requirements, outlines of academic programs, and any other pertinent information that would help the prospective student determine if the university should be his or her choice and if so which specific college or division to contact for more detailed program information.

2. College Catalogs--Published biennially, these books would contain detailed information on academic programs, entrance and degree requirements, areas of specialization, faculties, and any other information the admissions officers of the college feel would be necessary for prospective students in order for them to knowledgeably apply for admission. These individual catalogs would contain as little dated material as possible and would not contain course descriptions except in the case of completely autonomous professional schools such as medicine or law.

3. General University Course Description Catalog--Published annually, this catalog would contain a listing by number, title, and description of all courses offered within the university. There would be no illustrations or other general university information. Distribution would be limited to prospective students formally applying for admission and to enrolled students. Matriculated students would be expected to retain their course catalogs for several years of program planning. Since many universities now have much of the basic information needed to produce a single course catalog in computer data bases, a method of composition utilizing magnetic tapes from these sources would be desirable. Course information can be updated throughout the year by inputting corrections and new information through editing terminals.

4. Graduate Programs Catalog--This catalog would be published biennially and sent to any prospective graduate student not requesting a specific field or school of study. (Most large universities receive from 20,000 to 50,000 such requests annually.) The graduate programs catalog would also be distributed to other university libraries and information centers. This book would contain no course descriptions but would present necessary background information on faculties, research facilities, libraries, grants and assistantships, and fairly well-detailed information on all graduate fields of study.

Some editors, especially those who have gone to the larger page size, such a 8 1/2" x 11", have also tried double and even triple column format for text, course descriptions, and faculty listings. They are thereby able to use a smaller type size on a shorter measure while preserving readability. Such type columning may also eliminate extra white space and allow more characters per inch.

Some new developments in the college catalog field approach the bizarre. A southern university uses four colors of paper for its catalog: white, pink, light blue, and yellow. The colored stock does not indicate new sections but merely signatures. This rainbow arrangement is unlikely to gain many converts.

Efforts to make the catalog easier to use and understand include the following:

A survey page in the front of the catalog. This summary describes the type and special circumstance of the institution: public, private, or church related; for men, women, or both; urban or rural setting; liberal arts, technical, university; and so forth.

A complete table of contents and index. It seems unbelievable that some colleges still issue a basic reference work such as their catalog without an index, complete or otherwise. To compensate for the prospective student's unfamiliarity with college jargon, the indexer should try to cross reference common terms in several ways.

An honest statement of costs. Some schools continue to quote a ridiculously low estimate of costs, which is supposed to cover room, board, and tuition. Parents who base their budget on such estimates soon learn to revise them upwards once Junior or Sis enrolls. The costs they had expected to pay may go up another 50 percent when they count in snacks and extra food, entertainment, haircuts, cosmetics, new clothes for the campus, transportation, club dues, church contributions, additional books and magazines, etc., etc. These items are hard to pin down for any individual, but some range of costs can be presented to enable parents to make a realistic comparison.

A meaningful description of financial aid. This does not mean page after page of listed named scholarships. Many scholarship directors prefer that the applicants not try for any one or two scholarships anyway. They try to match the student's needs and abilities with available scholarships. What is needed is a concise statement of how to apply for a scholarship, a loan, or part-time job; how much to expect from each; how to hold onto this aid by meeting certain scholastic requirements.

A directory of correspondence. Such a listing on the inside front or back cover tells students and their parents to whom they write to get specific information about, say, fraternities and sororities, off-campus housing, financial aid, admissions, ROTC, transcripts, etc.

Typographical devices of various kinds. Such devices can help guide readers to the information they need. These include graded headings, graphs and charts, running heads at the top of the page, perhaps a thumb index for main sections.

We have referred to the individual responsible for issuing the catalog as the editor. Actually many people in many different jobs carry this responsibility on different campuses.

The person in charge of the catalog may be the registrar, public relations director, assistant to the president, dean, college secretary, publicity director, or the university editor or director of publications. Where the college has established a publications office, it would not seem reasonable to exempt the catalog, the most official and expensive and representative publication in the stable, from such supervision. Of course, the editor would work closely with the registrar, the director of admission, the deans, and all others concerned.

If your office has the responsibility for issuing the catalog, you will want to make a continuing survey of other college and university catalogs. This creative plagiarism will enable you to borrow the best ideas from your colleagues on other campuses. There is no need to collect catalogs indiscriminately since not more than two dozen institutions in the country seem to contribute anything new or revolutionary in the catalog field. Whether your school catalog is primarily an attractive student recruiting piece or an academic reference work, it stands as the most important part of your publications program. As such it demands your attention and constant efforts to improve its usefulness.

Chapter 6

RECRUITING AND CAREER MATERIALS

Some elite colleges, universities, and professional schools still find that one of their greatest chores is to select the lucky few whose applications for admission are accepted. These new students are drawn from a large pool of hopefuls; perhaps one out of ten applicants makes the grade.

Far more institutions face a serious shortage of freshmen applicants, and the situation will only get worse. The number of high school graduates reached a peak of 3,200,000 in 1976-77 and will decline year by year so that by 1982-83 only 2,835,000 will be leaving high school. Some observers believe that the percentage of these graduates who elect to go on to college will also decline, which compounds the problem. The private liberal arts college faces especially serious problems as higher tuition costs threaten to put its product out of the reach of many middle class families. By 1990 scores of good colleges may be only memories.

The need to provide attractive, honest, readable publications to present the case for attending your institution has never been greater. The survival of your institution may be at stake.

Bodies for the student body are not enough. Every responsible institution wants not just students but outstanding students: students who apply themselves and know their career goals; students with promise who will inspire others, encourage the faculty, and brighten the hearts of alumni directors 20 years from now.

Young men and women who enroll in your institution imagining that college in the 1970s is a picnic or year-long joy ride because these were the impressions given in your booklets and brochures will be liabilities. They will be taking up valuable dormitory and classroom space, frustrating their professors, lowering the intellectual level of the classes they may choose to attend. And students who stumble onto your campus because they think they can get the professional training your viewbook hints at but does not actually offer will be wasting their time and money and that of many other people.

What we will be discussing in this chapter will be some of the various types of publications besides the official catalog that have been designed to provide prospective college students with information about the college or about career opportunities. We refer to viewbooks, general information booklets, descriptions of career opportunities, and the like.

These range from tiny 2-1/2 x 5 inch miniatures to handsome 9 x 12 books printed in 4-color process. Costs range from a few pennies a copy to one dollar or more depending on size, format, press run, printing process, use of color, and type of paper stock.

To provide some classification for our purposes, we can divide these publications into three main categories: first, those that provide vocational or career information; second, those publications that provide information on admission requirements and policies, curricula, housing, student activities, financial aid, athletics, religious development, etc.; and finally, booklets which combine admissions information with career information.

High school counselors and teachers appreciate up-to-date and objective career booklets. The college or university which can afford to provide such material at no cost or nominal cost will find a ready welcome in most high schools. It will be performing a genuine service to prospective students and their parents and counselors even though the name of the college appears only on the cover or in the second-class mailing box.

In these career publications, some mention can be made of the special programs and facilities of the college itself but the emphasis should be on the career field. The pictures and text will concentrate on what the student does <u>after</u> graduation from college rather than how he or she prepares for a career during the four years in college.

If they expect acceptance in the high schools, these booklets should be reliable and honest. They should present an accurate assessment of the advantages and disadvantages of the career, the expected need for such trained people, any special information for women or minorities, the approximate financial rewards. They can "sell" the career with some enthusiasm but should not exaggerate to the point at which they cease to be objective. A professionally oriented high school counselor or teacher puts the interest of the students ahead of the empire-building or fantasies of a college department head. They will soon recognize and refuse to distribute publications that present a distorted or one-sided picture.

Even within general areas of instruction such as engineering or journalism, universities specialize in certain fields. Not every engineering school offers accredited programs in every phase of engineering. Some may offer programs approved by the Engineers Council for Professional Development in only two or three fields. A mention of these accredited sequences would be appropriate in a career monograph, but the booklet itself should try to cover the range of engineering careers. The engineering school that offers only mechanical and civil

engineering should try to present statements from other branches as well: aeronautical, metallurgical, chemical, electrical, mining, industrial, etc. The journalism school should explain opportunities in daily and weekly newspaper work, advertising, public relations, radio and TV, magazines, industrial journalism. This is the kind of vocational literature that the high schools are looking for, and the college providing it will win a vote of thanks from the high school people.

Illustrations for such publications should relate mainly to the careers, not training for careers. A booklet which describes the life of a doctor should not be full of photos of laboratories in the medical school. They should depict what the doctor does after receiving the M.D.--internship, general practice, specialization, house and office call, hospital work, research, public health. Often editors can obtain top quality photographs from professional societies, industrial public relations departments, the government, or commerical sources at little or no cost. For example a university that wanted to illustrate a booklet on business careers could no doubt describe its picture needs in letters to 20 public relations directors and receive a fine selection of glossy prints.

Counselors and teachers feel free to use such publications when they know they can furnish information to students interested in any phase of a particular vocation. These booklets get a far wider circulation than those concerned only with the offering of a single institution. The image of the college or university furnishing such publications is that of one which is willing to put all its cards on the table, present all the choices, discuss the pros and cons, and refuse to claim to be all things to all people.

Sometimes this type of publication is not easy to sell to deans and department heads. Some of them will get off the track and begin to urge inclusion of extraneous material: changes in curricula and course content, tabulations of books in the library, descriptions of new laboratories, etc. Some academicians may think it a waste of college funds to publicize careers for which the college or university itself does not prepare students. The testimonials of high school counselors and college admissions directors may help convince them that a policy of providing complete and accurate career information will build more acceptance and good will in the long run than "hard sell" publications about campus facilities and programs.

The second type of admissions publications is frankly concerned with the college or university itself. It is often distributed along with career booklets. These admissions publications have been written to provide essentially the same information found in the general catalog but presented in a

less formal, more attractive way. They are designed to answer the most common questions asked by prospective students and to furnish concise statements of what the high school senior or junior needs to know about your institution.

The prospectus or general information booklet is the standard publication in this category. In its original format the old "viewbook" suffered from a number of drawbacks. Years ago when administrators saw the need to provide a warmer, more colorful picture of college life, they hit upon publishing a sort of photo album of college life. These early efforts were little more than picture books.

These college editors made the mistake of relying too much on photographs or expecting pictures to carry a greater load than they were ever expected to carry. Pictures, even outstanding ones, cannot carry the ball alone. Just because a photograph can tell the story of human grief or joy or anticipation or excitement does not mean that it can tell the whole story.

The best prospectuses and general information booklets nowadays combine good photographs with well-written text. They may also use graphs and charts. A few of the old fashioned pictures-and-captions viewbooks can still be seen, but the presumption must be that those in charge have not analyzed their usefulness or invited prospective students or counselors to assess their value.

No two general information booklets contain the same elements, but here are some of the most frequently used components: a discussion of college choice, statement about the college or university, the courses of study, admission requirements, housing, a campus map, costs and financial aid, ROTC programs, student services, campus activities, religious opportunities, accreditation, athletics, student government, social life, the academic calendar, a directory for correspondence, glossary of college terms, regulations.

The same integrity and honesty that govern the career booklets should govern this recruitment piece. The publication should reflect the institution in its best light but not in a false light. Every college can tell about its special character, its distinguished faculty members, its unique programs, its particular emphasis. It need not present itself under false colors to attract the type of student who should be enrolling on its campus.

This need for honesty is especially true when it comes to a frank discussion of college costs. Some colleges use as estimates of costs the expenses that a poverty-stricken freshman living in a garret on popcorn and water, wearing Salvation Army handouts, and listening to a crystal set for entertainment might report. At the very least, a college should present

some range of costs for such items as room, board, entertainment, extra food, clothing, books, and the like. As it stands now, the college using realistic cost figures is penalized because parents and students think that they could never afford such expenses. They soon discover by the middle of the freshman year that they are paying as much or more at some college that offered misleading cost estimates.

Standards of honesty should likewise apply to all the publications issued with the college imprint. One month one of the authors got two booklets from the same institution. The first was directed toward prospective students and the second toward alumni. The photographs in the student booklet would lead anyone to believe that the oldest building on the campus must have been dedicated last year. Scholarly looking professors lectured small classes of bright-eyed students. Other students hungry for knowledge performed experiments in modern laboratories and consulted books and journals in the spacious university library.

The second bulletin painted a far different picture. If the prospective student bulletin depicted life at Utopia U., the alumni appeal might have come from Catastrophe College. Classes were apparently taught in converted army barracks. A single light bulb on a bare cord provided enough illumination to enable the students to decipher the texts. Professors stooped to avoid bumping into exposed steam pipes in their makeshift basement offices which they shared with half a dozen other scholars. Students stood up in the corners of the overcrowded library while the chemistry lab looked like it had been equipped with toy chemistry sets, rejects from last year's Christmas supply.

No one would object to some tailoring of publications to fit different audiences; however, in a flagrant example such as this we must say that the institution overstepped the ethical boundaries. Had the mailings been switched, the university would have gotten neither new students nor new dollars. A college or university cannot at one and the same time be well-equipped and ramshackled, picturesque and delapidated, outstanding and in the danger of losing its accreditation because of academic deficiencies.

A college or university is not a circus or road show. It stays in one place and seldom moves its campus to another location. If it tries to camouflage its real situation by glossy publications and misleading publicity, the high school teacher, parents, businessmen, and prospective students will begin to discount whatever the institution says about itself. It will attract only the credulous or naive students, and they will possibly be disenchanted after a visit to the campus or a semester in its classrooms.

During the past few years another element has entered the picture. Various agencies of the federal government now demand the inclusion of specific statements in college catalogs and recruiting materials. To name a few: the VA, HEW's Office for Civil Rights, the State Department, and the Office of Education. Whether all these agencies have the statutory authority to require what they mandate for college catalogs is another question and one which the academic community may have to confront.

Besides the verbal sleight-of-hand artists who sometimes edit college viewbooks, the cliche' experts get their hands on many prospectuses. Their supply of superlatives is inexhaustible. A few years ago Alan G. Schreihofer examined 26 college viewbooks and lifted enough actual quotations to produce the following description of Unimaginative University. It was published in Pride magazine.

> You, as a serious-minded college prospect, have an important task before you, namely, deciding which college to attend. We hope that you will seriously consider Unimaginative and strive to be one of the limited number of carefully selected students with outstanding secondary school records who will receive the advantages of a liberal arts education at Unimaginative.
>
> Unimaginative offers you an education having both breadth and depth; a broad base of knowledge as well as highly specialized training in your chosen field. Your Unimaginative education will give you deep-reaching intellectual experiences, a fuller insight into human life, and a better understanding of yourself and the world in which you live. Your admission will open the way to four years of adventure, excitement, and wonderful new horizons.
>
> The happy, scenic home of Unimaginative is in a sea of pines in the heart of the far-famed Wattahoochee valley. The well-equipped educational plant sprawls over 110 acres of spacious lawns with winding, tree-covered walks, which form a gracious background for the traditional, white-columned Georgian buildings.
>
> There is a fine, carefully selected library with a quiet, relaxing atmosphere that makes it a pleasant place for comfortable study.
>
> The social center of campus is the ultra-modern student union, which has ample room and facilities and is an ideal location for activities. It has a cozy snack bar as well as an attractive, well-

appointed dining hall with wholesome and delicious meals that make the dining hour an anticipated pleasure each day.

You will spend your happy, fruitful college years in warm, tasteful residence halls fully equipped with the latest in modern living. The bright and cheerful rooms are pleasantly furnished with early American furniture, and there are many large, attractive lounges.

The strong point of any university is its faculty. Unimaginative boasts a distinguished faculty with stimulating professors who are men of ideals and convictions about the big questions of life. Small classes and a low student/faculty ratio have proved helpful in bringing about a close, personal relationship between faculty and student. Your teachers will be concerned with you as an individual; they will become your friends. Yes, Unimaginative is one big happy family in the fellowship of learning. Here you will make loyal and trusted friends who will mean much to you throughout life.

A physical education program designed to benefit everyone, not merely a few, is made possible through fine athletic facilities and a well-balanced athletic program. There is a wealth of sports equipment of all kinds in the magnificent new field house and well-equipped gymnasium. These sporting activities will teach you valuable lessons in sportsmanship, courage, and skillful achievement.

Extracurricular activities abound and prove a valuable supplement for classroom work by encouraging growth in creativeness, confidence, social adjustment, and leadership. Well-organized social programs provide a wide variety of wholesome recreational activities and the camaraderie that comes from a closely knit group participating together.

Come to Unimaginative where the interest in you as an individual and your development as a whole man.

Only the names have been changed to protect the guilty.

Finally, we have the category of admissions publications that includes both career and specific admission information under one cover. In this case the institution will probably want to limit career discussions to those specific ones for which

it prepares students. It may wish to include sample curricula or at least indicate what the student will take during the freshman year. Some admission directors are convinced that most high-school seniors have little interest in what they must take as juniors or seniors. They are curious about what is coming next, what they'll be studying as freshmen, but after this they will take whatever they need to have to get their degrees in pharmacy or English or accounting or whatever their major may be.

The list of other admissions publications includes special booklets outlining career opportunities for women, freshman programs of study, discussions of college costs, information about ROTC, guides for high school counselors, profiles of freshman classes.

The editors who produces first-rate admissions materials are usually the ones who work closely with their own institution's admissions staff. They are the men and women who regularly visit the high schools, talk with the teachers and counselors, answer student questions, chat with parents. To ignore their advice in preparing admissions materials would be foolhardy. A good working relationship between the admissions director and the publications director is essential.

Chapter 7

PUBLICATIONS FOR FUND RAISING

Several years ago, a group attending a workshop on development techniques was told the following story by an administrator of a large midwestern university. Years ago, a little old lady in Chicago wrote to this university asking for information about the school. They put her on the mailing list and heard nothing more from her for 10 or more years. When she died, she left the university $250,000 for its school of music. As far as anyone knew, she had never visited the campus, never talked to any fund raiser, never received a personal letter, never attended the school nor had any relatives who did. Her only contact was infrequent publications.

As a practical matter, no school can plan a program of development publications around the faint hope of attracting the attention of an unknown "little old lady." What then <u>is</u> the purpose of development publications? Put in the simplest and narrowest terms, the ultimate purpose of all development publications is to raise money. In a wider view, development literature could be described as any printed material that informs, or attracts the attention of persons, foundation, governmental agencies, corporations, or alumni who may be in a position to advance the cause of the institution.

"Everything we print--everything we send out--from the alumni magazine to the course catalog is in a very real sense a development publication." The speaker was a successful fund-raising professional talking to an attentive audience of college administrators. Carrying this idea to its logical conclusion, we can recognize that everything an institution does will ultimately affect its ability to attract future financial support.

Fund-raising publications may range in scope from a single extremely detailed presentation delivered to a foundation or individual to a million or more copies of a rotogravure supplement printed as part of the Sunday edition of a metropolitan newspaper.

For purposes of this chapter, we will discuss only those printed materials that are sent to a sizeable group rather than the custom-made presentation, which is really out of the realm of publications. Generally, development publications may be placed in one of two categories: direct fund appeals or indirect, long-range materials. Direct pieces describe a specific problem and ask for specific amounts of money to solve that particular problem. For example, a college may be appealing for funds for a new library. This appeal may be

directed to alumni, individual donors, perhaps to foundations, corporations, or the local community. The problem is sketched in: lack of adequate study space, the need for books, facilities, etc. The program for the future is drawn out: architect's sketches, floor plans, perhaps even photographs of a scale model if the project warrants it. At the end is the price tag, a summary of the total cost of the new library. This is usually broken down into bite-size pieces often called a "shopping list," to enable as many donors as possible to achieve recognition for their gifts. Rooms, lounges, book collections, specific equipment can be "sold" in this manner. This is a direct approach. You have a problem; you have a solution; and to make the solution come to fruition, you are asking for money. This is the most common type of fund-raising piece and it can take many forms, some of which we will treat later.

The indirect development piece is a long-range interest-arousing publication, which is shooting for substantial and continuing support. It is meant to make a variety of important people aware of institutional achievement and goals: what a school is doing, what it has done in the past, what it hopes to do in the future. Many indirect development publications never get around to mentioning anything as mundane as gifts, bequests, and endowments. Quite often, the annual report of a college is, in fact, a long-range development piece, and the president will stress the necessity for increasing funds in an introductory message. Exact amounts, however, are not usually mentioned in this type of an approach.

As we have noted, to many development officers every printed piece produced for their school is a "development" piece. To the extent that all public relations or academic materials affect the school's image positively or negatively, this may be true. However, to attempt to build into each and every pamphlet, catalog, and folder a development message would not only be a waste of high-priced time but might also backfire to the detriment of the entire public relations program. We have seen a number of "proper forms for bequests" printed in undergraduate catalogs and can only wonder at the response these must bring from 17-year-old readers.

More money is spent, and with fewer budgeting qualms, on fund-raising pieces than any other type of printed material produced by a college. The axiom "it takes money to make money" has been widely recognized, in fact, swallowed hook, line, and sinker, by most college development staffs and administrators. We would be the last to dispute the fact that it does cost money to turn out any well-written, well-designed, and well-printed publication. The catch is, how much money? It is our conviction that the same basic rules of competitive buying and good taste should apply to all publications. We have seen no research to prove that a publication costing $5 a copy always does a better job than one produced for 95 cents. Spending a lot of money for slick artwork, luxurious paper,

and premium printing won't change drab ideas into a brilliant brochure; but spending enough money wisely can multiply the effectiveness of good ideas.

In a random survey of some two dozen development brochures, we found that more than half used die cut or embossed covers. Process color was used either inside or on the covers of seven pieces and such devices as affixed gold seals, foldouts, and pockets for enclosures were much in evidence. The paper used for these brochures was in all cases extra heavy No. 1 stock and often deckle edged. One piece had six different papers plus a half sheet tissue wraparound. We were also able to pick out, among the production processes used, silk screen, gold ribbon stamping, and blind embossing. In all cases, the printing quality was far above the average of other college publications. Considering only the production costs evident on the surface, the most common type of college development brochure adds up to a very expensive piece of printing. Multiply this by the thousand or more schools actively seeking funds and you have a veritable bonanza for consultants and firms that specialize in this area.

Sad to say, the quality of content and design in the majority of development pieces we have seen comes nowhere near matching the materials used in their production. Instead of solid quality and good taste, many pieces convey an appearance of outright ostentation and might even be classified as good examples of conspicuous consumption. It is evident that not a few carefully managed colleges have, in this instance, bought flashiness for attractiveness and graphic experimentation instead of sound design. About the only rule that has been consistently followed in fund-raising literature is that of printing everything in at least 12 pt. type because wealthy prospects are usually old and have poor eyesight.

Harold Seymour in his very wise and witty book Designs for Fund-Raising makes a plea for moderation in design: "Designers should have fun, and trade medals at the professional meetings for their cute and clever ideas. But the really good ones never forget that their best audiences are bifocal and allergic to strange effects and to change."

A major fund-raising campaign is an all-out commitment by a school of time, money, and talent. A successful campaign requires a well-planned and coordinated publications program to support all of the efforts of the fund-raising office. Quite often, before any major development brochures are published, an effort can be made to set the tone of the campaign through the upgrading and redesigning of the university's general publications. This is particularly useful when a fund drive is keyed in with a centennial celebration or some other historical date.

Often, a graphic device may be designed especially for the campaign and can then be used on the college catalogs, stationery, business forms, mailing labels, as well as all other printed work. Indeed, the launching of a fund campaign is often a long-awaited chance for the publications editor to put a new face on shopworn catalogs. Existing publications are too often neglected in planning and implementing a development campaign. An attractive and coordinated design system can be put to use not only for publications but also for promotional items such as displays, flags, automobile stickers, directional campus signs, and numerous book store items. Spread across many uses, the talent of a top flight designer becomes an economical investment in kicking off a fund campaign.

Professional fund raisers will tell you that by far the largest percentage of money in any fund drive comes from a very few persons and that these contributions are almost always solicited personally by friends or campaign volunteers. Nevertheless, printed materials for a fund drive do serve an important purpose. Just the process of putting together a statement of institutional aims often clarifies and solidifies the thinking of both faculty and administration. Secondly, the campaign literature informs the fund raising volunteer or solicitor of exactly what it is that the college hopes to do. While we can't expect immediate direct action from a printed piece, the printed piece can definitely be a useful tool at all stages of a development drive.

Almost every campaign requires a single comprehensive publication that attempts to establish the theme and wrap up the total picture of the fund drive in one package. This development brochure is sometimes referred to as the "case book." Its mission, as described by one development professional, is to establish the "proper climate for giving." This publication is usually constructed around the following five point outline:

1. The "cause" or the theme of the campaign is first established. This cause or theme is always something greater, something more important, than the immediate money goals of the college. To give you an idea of some typical themes, here is a sampling of the titles of a number of representative development brochures: "Commitment to the Future," "Investment in a Greater Tomorrow," Assignments for the Ages," "Assure the Future of a Noble Past," "The Search for Knowledge," "A Program for the Future," "The Edge of Greatness," "On Looking Inward," "The Great Awakening," and so on. Many brochure titles sound like TV soap operas.

   In all cases, you will notice that the telling point of these themes is Tomorrow. They are also concerned with education, the progress of mankind, humanity, and, of

course, excellence. In other words, these are causes that are greater than the individual college's need, let's say, for a dormitory or a library.

2. Having established a lofty theme, the college now explains itself and gives its credentials for being the agency that can best promote this theme or worthy cause. The second section of the brochure must establish the educational progressiveness of the school, its past history of academic accomplishments, pioneering research, record of striving towards excellence.

3. The brochure copy now moves on to make clear that the college has a plan for the future. It does not intend to rest on its laurels. To further this great cause for humanity, for progress, for the future, it is ready to lay down a carefully drawn blueprint. It knows where it is going, and it plans to do something.

4. "We tried, but . . ." could be the heading of the fourth part of the brochure. We--the college--after showing that we have the pedigree for performance, that we have a studied plan for the future, must establish without a doubt that we have a serious problem, that there is something standing in the way of our reaching our goal. And this problem, not surprisingly, is insufficient money.

   It is important at this point in the brochure to emphasize that your school has worked hard to solve its financial problems. Show clearly that you have struggled valiantly and not unsuccessfully to raise faculty salaries, provide much needed science labs, build a new library, modernize Old Main, construct residence halls, and strengthen the research program.

5. In the wind-up segment of the brochure, the college turns with confidence to its friends to help solve its problem. Here, some brochures leave it at that; others go into specific details: dollars needed for raising faculty salaries, building a new library, constructing dormitories, or expanding scientific facilities.

   In a nutshell, the sequence of this copy should be:

   1. Theme
   2. Performance
   3. Plan
   4. Problem
   5. Solution

Throughout the book, the editorial mood needs to be definitely one of confidence. Anticipate success. Make it clear to the

prospective supporters that the success of the project is not only probable but self-evident by its very nature. This is basically the five-point editorial approach used for many fund raising brochures.

Preceding the major brochure or case book in most campaigns is a case statement. The case statement is usually a comprehensive and thoroughly documented review of an institution's development history, current problems, specific goals, and suggested programs for advancement. It serves a number of special purposes in the development program. It is used internally to inform the faculty and staff of the development program needs and purposes, and to solicit constructive comment and support. Everyone in the school then is speaking the same language and has had a chance to participate in molding the campaign goals.

Occasionally, the case statement will serve as the early campaign planning piece and a later development brochure will grow out of it. At other times, the statement and the brochure are developed together. For a number of large universities, the statement is first developed merely as a mimeographed document, which is then circulated internally. From this working copy, the high points are sifted out and worked into a brochure. Other printed materials, which sometimes surround the major statement or brochure, are such things as a worker's kit giving special instructions for solicitation or holding together a variety of other materials such as special gift folders, bequest information, and memorial opportunities.

In addition to the major development brochure, there are other printed materials that are used to support a total development program. Among the most useful of these are the so-called "service" pieces. These usually take the form of simple folders presenting carefully researched information on estate planning, insurance programs, bequests, and other aspects of philanthropic planning. Quite often, these documents are either written or carefully checked by lawyers and represent sound factual information of use to the potential giver.

A successful service piece distributed by a large eastern university is in the form of a record book for vital personal information. This piece has been widely distributed to lawyers and trustees of estates as well as potential donors. The booklet provides space for an individual to fill in information about personal history, birth and marriage documentation, Social Security, and other important serial numbers, medical history, and a complete inventory of stocks, bonds, insurance, real estate, and other assets. This booklet was produced in a size that would fit conveniently into a safe deposit box.

Other publications used successfully by a number of schools outline the tax advantages of giving and describe a variety of estate planning programs which work to the advantage of both donor and institution.

One piece of copy that appears somewhere in almost all estate planning or service publications is a suggested wording for making gifts or bequests. Following is a typical example:

SUGGESTED WORDING TO MAKE A GIFT OR BEQUEST
TO IVY HALLS UNIVERSITY

1. Outright Gift During Your Life: "I hereby give, transfer, and deliver to Ivy Halls University, in the City of Utopia, the sum of $_____ (or other appropriately described property) to be used for the benefit of Ivy Halls University in such manner as the Board of Trustees thereof may direct."

2. Unconditional Bequest in Your Will: "I give, devise, and bequeath to Ivy Halls University, in the City of Utopia, the sum of $_____ (or other appropriately described property) which may be expended for the general purposes of Ivy Halls University."

3. Contingent Bequest in Your Will: ". . . If any of the above-named beneficiaries should predecease me, then I give, devise, and bequeath the property, real or personal, which said beneficiary or beneficiaries would have received if they had survived me, to Ivy Halls University, in the City of Utopia, for the general purposes of Ivy Halls University."

4. Bequest of Residue in Your Will: "I give, devise, and bequeath to Ivy Halls University, in the City of Utopia, all the rest of my property, real and personal, for such purposes as the Board of Trustees thereof may determine."

Among the direct financial appeals conducted by colleges, the most universal is the annual alumni fund. Like the national campaigns of the health and welfare agencies, annual giving campaigns are faced with a number of inescapable economic considerations. These are, in fact, primarily direct mail operations. A large number of persons must be solicited, the average contribution is small, and the percentage of contributors must be as great as possible. One of the most successful approaches to this problem has been the three-

piece package of letter, folder, and business reply envelopes. Perhaps the most important of the three inserts is the reply envelope, for this makes it easy for the contributor to insert his or her check, and makes certain that it returns to the proper address. There is also little doubt among professional fund raisers that the business reply envelope pays its way. The college pays only for actual returns and eliminating the hunt for a stamp helps to get the envelope off an old grad's desk and into the mail.

The alumni appeal letters are usually not personalized but are addressed: Dear Alumnus, Fellow Graduate, or some other suitable variation. Tests have shown, too, that the extra expense of first-class mailing produces little if any extra revenue. Some schools have supplied first-class handstamped reply envelopes, but this technique has been largely disgarded except for a few small and very special lists.

To squeeze the most out of each mailing, the reply envelope should do more than just carry the check back to the school. It should also continue to sell the giving idea on its own. Many times the letter and brochure are thrown away or separated from the reply envelope, which may be put in with bills to be paid the beginning of the month. Without a reminding message on the flap and back of the envelope, it may be tossed into the wastebasket.

Some universities use the device of supplying space on the back of the annual appeal envelope for the alumnus/a to fill in a personal news item for the alumni magazine.

A final hint about those reply envelopes: Make them long enough to hold the average personal check without folding.

Among other publications which may be produced from time to time for development programs are such items as campaign workers' handbooks, fund progress reports, gift reports (listings of contributors), dinner programs, dedication brochures, and campaign newsletters. Other printed materials must also be produced from time to time to meet the needs of special development groups such as the century clubs or college associates.

No matter how widespread your development publications efforts may be, it is essential that they be treated as a coordinated package in design and editorial direction. Unlike many other college publications that have constantly changing audiences, development pieces, particularly alumni materials, are sent year after year to the same basic groups. To go all out on one brochure and still send out the same shabby old alumni magazine does not make good public relations sense. Every single piece of printing that is seen and bears the name of

your college adds up to a total impression. With a little advance planning and the use of good taste, each publication can make a definite contribution to your development program.

Chapter 8

DIRECT MAIL

Direct mail has been described as anything that is mailed to people you don't know, who haven't asked for what you're sending, who won't know what it is after they get it, and who will often throw it away before they read it. Despite these handicaps, direct mail promotion continues to grow and to produce results. Surprisingly, most people do open their mail, and if your message catches their eye and their interest, they will respond.

In the college field, direct mail includes pieces sent out for student recruitment, fund raising, alumni drives, adult education courses, conferences and workshops, and public information announcements. Direct mail publications can range in form from elaborate four-color brochures to the hard-working postal card. Posters, folders, letters, self-mailers, tabloid newspapers, and many other forms are used to try to communicate directly through the mail with an elusive audience.

The only reason for sending out any direct mail material is to get someone to do something. Before they can act, however, they must receive your message, read it, understand it, and be motivated by it. The first step in achieving results with direct mail is to select your audience carefully. Beg, borrow, buy, or compile yourself, the best possible mailing list you can lay your hands on. This is of particular importance today when the cost for postage can well run more than the cost of printing your direct mail piece. This should be done before you run to the printer with your publications layout. After a careful check, you may find that the size and location of your audience calls for a revision of your production plans. In any event, good mailing lists are the most important part of any direct mail campaign.

Write your heads, blurbs, and opening sentences so that they command immediate attention and arouse continued interest in the main copy. Don't wait until the last paragraph to put across that big point. Wastebaskets are filled every day with fine ideas which never get read. Make full use of format, typography, color, and illustrations to arrest the attention of the reluctant reader.

After we have reached our public, we must somehow stimulate action. This second problem is even more difficult because we are faced with the great dead weight of public inertia. We want our readers to respond to our message even if it is only the mental action of thinking about what they have read.

Usually, however, we ask them to do things they don't want to do. They're lazy. They don't want to write for further information, they don't want to fill out application blanks, they don't like to cut out coupons, and they hate to lick stamps and seal envelopes.

The easier we make it for our direct mail audience to respond the more will respond. Cater to their lazy bones. Always include a business reply card or envelope. You will only pay for "live returns." Many a good intention has been lost while searching for a stamp. Don't ask for too much information on a coupon. Checking boxes is simpler than writing a short essay. One popular direct mail device consists of a letter and reply card combination where a person's name is addressed through an envelope window onto a business reply card. The recipient need only tear off the card and put it into a post box. A mailing of this kind has actually been used successfully as a preliminary announcement to teachers interested in summer session work. We must assume that most of these prospects could sign their own names and yet the mailing in which this was already taken care of for them far outdrew a similar mailing where they were asked to write their names and addresses. An added bonus: You don't have to decipher illegible handwriting.

For any institution, large or small, the most important single use of direct mail is for fund raising. Virginia Carter, writing for CASE CURRENTS, wraps up this use of direct mail in the following A to Z checklist:

A

Remember that no rules work 100 percent of the time. Because your own constituency differs from every other, you can learn most from your own successes and failures. To do this, keep accurate records on each mailing.

B

We're competing for our reader's time. Picture your graduate getting home from work. Wants a cold drink. Remembers that the refrigerator is broken. Kids rush up. Television blares. Then he or she picks up the mail. About 85 percent of the time, your letter will be opened, but the recipient takes only a few seconds to decide whether to read it. It becomes vitally important that you grab the person in those few seconds.

C

Because your mail will probably be opened, your next concern is whether it's read--and acted upon. Having it read is not enough.

D

The best prospects in direct mail are "former customers"--or, in our case, former givers--and others like them in demographics. Cultivate your former givers. Study them and go after people similar in age, geographic location, college major, occupation, income level, or whatever. This will pay off better than going after dissimilar groups.

E

For best results, segment your prospects. Don't consider them one big mass. Analyze them by dollar-level gifts, frequency of prior gifts, school/college affiliation, major, length of time since graduation, geographic location, and so on. This lets you mail to subgroups in a more personal way.

F

A letter is the single most important piece you can use in any direct mail effort. Because of this, your letter should look like a letter. Use typewriter type--and large enough to be easily read. Be sure it carries a signature, even though it's printed. The 7 1/4 x 10 1/2 monarch size letter seems to work best for big donors. (Even smaller note paper has worked well for some major charities.) For mass appeals, 8 1/2 x 11 generally draws best.

G

Salutations of some kind are better than none. You might use "Dear Beloiter," "Dear Alumnus/a," "Dear Carolina Graduate," "Dear Member of the Class of 1935." You can use a headline-type salutation on a letter, but consider breaking it up into three or four short lines, placed on the left. This makes it look like a salutation.

H

When you use the letterhead of a volunteer, also mail in an envelope with his or her cornercard. Do not mix volunteer stationery and a college/university envelope. But beware of new third-class bulk mailing regulations. If you use a volunteer's envelope, you can't use the college's bulk permit.

I

In writing your letter, write to just one person. Use a conversational style with short words, short paragraphs. Don't hesitate to restate important points; your reader may only read part of the letter. Focus on two groups of motivations: (1) altruism, idealism, and desire to improve conditions and (2) obligation, ego gratification, and gratitude.

Outline the need to be met. Tell how your institution is meeting the need. Get the reader personally involved. Establish a close link between his or her support and accomplishing the goal. Show what his or her gift can accomplish. Ask for the contribution. Suggest an amount if possible. Tell how to make out the check. State a time limit that issues a call to action.

J

Fit the length of your letter to your message. Make the letter long enough to state the case--and no longer. "Likely givers" will read long letters. Nongivers won't, so shorter letters are probably better for them.

K

Bear in mind the power of the P.S. Readership surveys show that it's often the "most read" feature of a letter. The P.S. gives letters a personal touch. Some experts recommend having the lettersigner handwrite the P.S. if it's under 25 words; use the typewriter for a longer P.S. Use this spot for a quick restatement of the case for support and/or a "call to action."

L

If you plan a series of letters in an annual fund campaign, develop a common theme and find ways to say the same things differently. Even if people don't give, make them feel good about having read the letter and good about themselves. Make them eager to read your next installment. On the other hand, each letter must stand on its own. You can't expect many readers to remember details from a previous letter.

M

In writing your letter, translate "product features" (more books for the library, additional scholarships, or whatever) into "donor benefits" (build stronger university, educate new leadership for society, make your degree mean more, increase your prestige). Use the letter for personal, emotional appeals. If appropriate, put facts, details, pictures in an accompanying brochure.

N

So far as I know, a "publisher's letter" hasn't been used in fund raising. Direct mail marketers use this extra letter--usually a single page--to convince those who may be wavering. It often increases sales by as much as 25 percent. Originally the publisher's letter used the "frankly I'm puzzled" approach, expressing surprise that the prospective customer would reject

such an obviously good deal. Recently, some publishers--such as Time-Life Books--have taken the letter to new levels of sophistication. Fund raisers might consider adapting the publisher's letter. For example, suppose you are soliciting gifts for a new building or a named professorship. Include, along with the main letter and other materials, a special memo to the president from a beloved emeritus professor. Reproduce in handwriting on the outside of the memo, "Here's a message that you will find of interest."

O

Color? Color seems to help in most everything, but we don't know which colors. There seems to be no consistency. One expert says that older folks prefer cool colors (blue or green instead of red). Another suggests yellow as a positive and acceptable color. Still another direct mail authority consults promotions of the fashion industry to get the "in" colors for the year.

P

Commercial direct mailers have found that "the bigger the better" when it comes to the accompanying brochure. They have also been successful with lots of small insertions.

Q

Individualize and personalize as much as possible. Well-organized class agent systems work because of involvement and personalization. Agents themselves get involved and give. Then they are more effective with their classmates because they personalize their letters. Even a handwritten P.S. by a class agent makes an appeal more appealing.

R

Carbon copies of letters with handwritten message printed on or with a note attached ("We haven't heard from you yet and there are only three weeks left in this fund year") can pull up to 80-90 percent of the original mailing.

S

To call attention to a special paragraph(s) in your letter, use a second color. Other possibilities: underlining, indentation, all caps.

T

Here's an idea that not everybody will agree with but that does work. Ask for a second gift from those who have already

given. Use the same mailing as to non-donors but with a hanger acknowledging the previous gift and making a pitch for another.

U

"Any piece of mail will do better if put in an envelope." Most direct mail experts agree on that point, and the rule holds even in situations where a secretary opens the mail. Fund-raising mailings do better in a standard envelope (No. 10 or monarch). This is particularly true if mailed to a business address; there, use standard business style envelopes without gimmicks. Use envelope stock of high enough quality to arrive in good shape. Rips and tears on the envelope give a bad impression.

V

Window envelopes: Almost without exception window envelopes work better. You can then put your label on the response card or reply envelope flap. This makes it easier for the respondent to answer and makes the donor's name/address readable. An exception: When you're mailing to a high-status group, put the address on the envelope as in a standard letter.

W

Most of us can't afford first-class mail except for gift club-level donors. Use attractive commemorative stamps for them. With whatever class mail, a stamp pulls better than a meter tape and a meter tape pulls better than an indicia. Many mailing houses use metering machines to seal your envelopes so you can get your third-class non profit mail metered at no additional cost. Reproducing in typewriter type the letter signer's name over the cornercard can kick up response 2 percent.

X

Reply envelopes are a must in a effective direct mail package. Make it easy for the donor. Leave enough space for easy writing or attach the graduate computer label to the pledge portion of the envelope. Use the reply envelope copy to call the reader's attention back to the theme or message of your letter. Consider a color for the reply envelope that blends with your mailing.

Y

Experts debate the merits of paying postage on the reply envelope. It probably pays to affix a stamp on the reply envelope for donor club members when you seek memberships or renewal. This says, "I know I am going to hear from you, and

I'm willing to pay for your reply." Some experts suggest using a plain, unstamped reply envelope for small but steady donors, medium-sized donors, and all donors who get their mail at business addresses. Small, occasional, or "hardly-ever" donors should get regular business reply envelopes (the kind with lots of lines on the front). If the latter two kinds of segmentation are impossible, the trend is to plain, unstamped reply envelopes.

Z

Test, test, test. No big-time commercial mailer would launch a campaign without first testing several versions of a direct mail package. Shifts in color, size of the pieces, wording of the letter, type of postage--all can influence returns. In testing, change only one element at a time so that you will know what is causing the difference in response.

An old saying in the direct mail business is "no piece is any better than its mailing list." This is especially true for promotional publications since almost all of them are distributed by mail. It is also true that the greatest percentage of all the thousands of pieces mailed are what could be called "unasked-for mail." Most of the people who find a publication in their mailbox did not request information or answer an advertisement; they are at best a neutral audience. Some of those to whom a printed piece is sent will throw it away unlooked at. Many more will glance at it and then throw it away. Others will find the catalog or folder of interest but will take no action. A few will read, be interested, and <u>will</u> take action. They will phone, write, come in person, and eventually register for courses, donate money, or buy football tickets. This last group can be counted. Their number determines the effectiveness of the entire mailing program.

You should analyze every direct mail effort in terms of its objective. This should be as much a part of a direct mail program as the selection of a mailing list. Measure performance against the objectives you carefully stated in planning your direct mail campaign.

Tabulate the percentage of response. Did it equal or exceed the percentage you had planned or expected?

Did the money or other response produced by the mailing equal or exceed your target amount? If the mailing produced any commentary from the recipients, how much of it was favorable, how much was unfavorable? How do these numbers compare with the previous mailing to the same audience.

What is the cost of the direct mail promotion compared to other means of reaching the same audience?

It is essential that you give considerable thought to determining the ideal audience for a program before putting any promotional catalog, brochure, or folder into production. How to reach a special interest group once it has been defined is a much more difficult problem.

If we have a seminar dealing with one aspect of metallurgical engineering, we know that our receptive audience will of necessity be limited to metallurgical engineers. This group belongs to professional societies, they are licensed by the state, they have frequent conventions. They can be found.

If we broaden our field of interest to, say, music, the interested audience become much wider and harder to pin down. The logical groups to try to reach are those who have shown some interest in music in the past. Here again names are available from lists of concert subscribers, radio program guides, and record clubs. The mailing net is thrown wider and the percentage of active responses brought in is smaller.

Attempting to reach by mail a selective audience for adult education offerings presents a real challenge. Theoretically, here is an area where there is something of interest for everyone. Practically, of course, this is not true. The most accurate key to finding prospective students for next year's courses are last year's students. By experience, it has also been found that old students themselves are the best source for new students. But aside from their own continuing interest, these students will, within certain limits, provide us with a profile of a receptive audience for our programs.

Unfortunately, even though we may be able to recognize the type of person we want to reach, no lists labeled "adult education prospects" exist. If we know where a fair concentration of prospective students live, we can use a geographical scatter-shot type of mailing with some results. The results of these mailings in an attempt to reach a large and vague audience are usually inconclusive, at best.

Today many direct mail lists are developed, maintained, and generated through the use of computer information systems. Properly programmed, a computer facility can greatly improve the speed, accuracy, and selectivity of all of your school's mailing whether for fund raising, alumni events, or sale of football tickets.

Stanley Graham, an established expert in the use of direct mail, raises the following four points in discussing computized mailings:

1. What volume of alumni or friends are you addressing in this campaign? Is the volume great enough to warrant use of the capacities a computer provides?

2. How selective is your mailing to be? Will you address all alumni? Or only woman graduates of the law school between the years 1950 and 1970 who are currently living within the states of Delaware, New Jersey, and Pennsylvania? The more specific and selective your mailing becomes, the greater are the advantages a computer represents.

3. The mobility of your audience and the frequency with which you update your list are other factors that can determine whether a manual mode or a computer mode suits your need. The volume of changes, the rapidity with which these must be completed, and the personnel on whom you depend to make them should influence your decision. If the changes are voluminous, must be made quickly, and you have someone who can standardize a change form for your computer people, these attributes suggest a computer would be helpful.

4. The people who make your changes call to mind a point to be stressed. Generally speaking, keypunch operators are trained to make no decisions. Their usefulness as keypunch operators depends upon their keypunching exactly what they see before them. In view of that fact, your responsibility includes some mechanism for providing to the keypunch operator exactly what you want to appear in the computer storage bank. To the extent that your office has responsibility for the content and accuracy of computer data, you must provide for a mechanism that transmits to the keypunch operation an exact statement of the data or the changes to be entered into storage.

The most effective way of developing mailing lists for a general interest program is to build one's own. The problem is screening out of a mass audience an interested group of manageable size. Reaching the mass audience has been successfully done by some schools through the use of advertisements in local newspapers. Through phone inquiries and coupons the basic mailing list is put together. Kept up-to-date and classified for special interests, this list should become increasingly valuable each year.

Letters are probably the most used and abused form of direct mail. Many years before anyone had ever heard of "junk mail," Henry Thoreau wrote, "I have received no more than one or two letters in my life that were worth the postage." Sometimes we may think that almost all of the solid folk who receive our fund appeal letters are kindred spirits with Thoreau.

Letters can be the most costly way of communicating with a public. It has been estimated that the average business letter costs more than $3.50 when carefully figuring the time spent in writing or dictating by the business executive and the time spent in transcribing and typing by the secretary. With all

of its obvious drawbacks for reaching a mass audience, nothing gets results like a good letter. The well thought out personal letter, carefully conceived and carefully directed, is a better public relations and fund raising tool than the most elaborate brochure. It is the only way to reach a select group of a dozen or so persons. If the same letter is to be sent to more than a very few persons, then we should make use of one or another of the methods available for reproducing letters in quantity.

For certain types of prestige mail, for example, "personal" thank you letters from the president, an electrically typed, automatically produced letter is convenient. There are several systems available which will type three, four, or more letters perfectly at the same time. The advantage of letters produced by this method is speed and accuracy, and while not cheap, they will cost less than a battery of secretaries doing the same amount of work. The results are indistinguishable from a letter that one's own secretary would type except that they have no mistakes.

As for the effectiveness of computer-generated "personalized" letters, we would warn you to go slowly. Hard-sell magazine subscription services have used the name dropping and computer letter technique successfully for a number of years. Your audiences are sufficiently sophisticated, however, not to be wowed by a mechanically produced letter, which drops in their name every other paragraph. A recent development is the use of computerized personalized letters sent by college admissions offices to prospective students. Depending upon the basic honesty of this approach and the supporting literature, the personalized mailing should pull better than a straight form letter.

Tests run by large direct mail operations where getting responses means staying in or going out of business showed that there is little difference in the pulling power of an envelope that is hand stamped and an envelope that is run through a metering machine. Little difference was also discovered in the pulling power of a form letter mailed third class as compared to the same letter sent out by first-class mail. Most people do not play detective when it comes to looking at mailing envelopes. They don't generally notice whether it is first or third class; they are more interested in general appearances and in whether or not their name was spelled correctly in the address.

To send a letter by third-class mail, it must be a form letter--that is, a printed letter which is not typed individually for one person but for many people. This letter may have a personal salutation at the top. It may have the person's name, address, title, Dear Mr. Jones, etc. A third-class form letter may also have a facsimile signature at the bottom. If cleverly done with a signature dropped in blue

ink a form letter may sometimes pass as a personally typed job.

Every college public relations, admissions, or publications office should have some facilities for answering day-to-day mail requests. This, in some cases, would mean a part-time student working two or three days a week. For others it might mean a small department with perhaps three or four people. Requests for catalogs, for information about your school, should be processed as quickly and as efficiently as possible.

When an office handles large numbers of publications and has extensive mailings, it may also want to make use of a commercial mailing house or letter shop. These concerns are specialists in all phases of addressing and mailing. In most instances, they will process your work much faster and at less cost than could be done by extra secretarial or part-time office help.

Sometimes it is advantageous to have a printer mail a publication directly from the plant. This is often done in the case of alumni magazines or other publications where the circulation is mostly out of town and the distribution is almost entirely by mail. In the case of an alumni magazine with a considerable national circulation, the printer can affix labels to the magazine as part of the binding operation. This is, of course, common practice for commercial and trade magazines.

In mailing operations, every extra worker movement is chargeable. For example, inserting an application blank into a booklet before stuffing in an envelope would cost more than putting the two items together and then stuffing. However, there would be a saving if the application blank were inserted in the booklet mechanically at the printer. These are small points, of course, but a series of small extra charges can jump the cost of mailing an ordinary job from $50 to $75 per thousand pieces. Extra-thick catalogs, special wrappers, gummed tabs, string ties, odd shapes--anything out of the ordinary--would also add to the hourly rate or the piece rate of doing a job.

In planning a large mailing of folders or letters which will be mailed in envelopes, it is important to use standard-size envelopes. Many letter shops have automatic machinery with which they can process standard-size envelopes economically and efficiently. Envelopes outside of the many standard sizes available will cost more to buy and more to process and mail.

Odd sized and substandard envelopes have recently become a target of the Postal Service. Following an official announcement in April 1978, the Postal Service now levies a surcharge on lightweight, nonstandard-size letter mail. In addition

to the surcharge, the Postal Service prohibits the mailing of envelopes less than one-fourth inch thick that are less than 3.5 inches high or 5 inches long. Also banned are cards and other items less than .007 inch thick. Nonstandard letter mail cannot be distributed on letter sorting machines, and can be trapped in machinery. The standardization of envelope sizes is one of six classification changes recommended by the Postal Rate Commission.

Every college office involved with direct mail should keep an up-to-date file of current postal regulations. A small mistake can cost hundreds of dollars or lose a campaign.

Getting the most from publications sent through the mail calls for constant scrutiny of costs and devotion to details. Certainly in no other area of publications management is attention to scheduling so important, for nothing is as worthless as an announcement received after an event is held. Consider, too, the possible waste of a well-conceived and produced piece that is mailed to an incorrect address, or even worse from a public relations standpoint, a personalized letter with the recipient's name misspelled.

For all the headaches it may sometimes present, direct mail is a growing method of getting educational information quickly and economically to selected audiences. Here are a dozen brief ideas touching on some common direct mail problems:

1. Any mailing list used more than five times a year can be profitably put into a computer information bank.

2. Printed letters with personalized salutations <u>can</u> be mailed at third-class nonprofit bulk rates.

3. Personalized letters do not always outpull "Dear Alumnus" letters and very often double the production cost.

4. The cost of second-class and third-class pieces returned by the post office because of incorrect addresses has gone up drastically. In one two-year period the cost for the second-class return went from 10 cents to 25 cents and further increases may be expected.

5. If it is not possible to clean a mailing list, don't print "Return Postage Guaranteed" on second- or third-class envelopes or self-mailers.

6. If you haven't used or cleaned a list for a year, better scrap it. Chances are that more than 30 percent of the addresses will be incorrect.

7. Good clean lists are less expensive to use than questionable lists at half the price. A list that is only 10 percent wrong can add as much as $20 a thousand to your mailing costs.

8. Mailing is a fixed-cost operation. Unlike printing, unit costs stay nearly the same whether you mail 1,000 or 100,000 pieces. To save money, keep your lists trim.

9. The success of any direct mail operation rests upon three factors: copy, lists, and timing.

10. Proper timing is vital. Plan your mailings to allow enough time for the piece to reach your public and draw a response. Provide a minimum of three weeks between announcement and event.

11. Check the delivery speed and reliability of mailings by putting your address and several of your colleagues' addresses on all of your mailing lists.

12. Keep records of all mailings that solicit responses. Discard ideas that don't pull and retest those that do in a variety of situations.

Chapter 9

BUILDING AN ANNUAL REPORT

After carefully weighing the costs in both money and time, most colleges and universities today follow the example of industry in using the printed annual report as a major public relations device. Through such an annual report the institution can present its accomplishments as well as its problems to a selected audience. The corporation sends its report to its stockholders; the university sends it to those whose continued support it seeks: legislators, benefactors, alumni, etc.

Some institutions such as land grant colleges are required by law to publish such annual reports. Others have published them as a matter of course for decades. All institutions should seriously consider the desirability of a published annual report as an opportunity to reach a special and influential audience.

Examining various annual reports from colleges and universities, we can discover three main approaches. A few institutions apparently request annual reports from all departments on campus and publish these almost verbatim. The resulting volume is more or less an official document. Little effort is made to package this information in an attractive fashion. It is hard to believe that anyone not compelled to read these documents would ever make the effort.

A second approach is an improvement but demonstrates somewhat the same defect. In this approach, the editor of the annual report digests the reports from all the departments, adds some photos and graphs, and wraps the package in a colorful cover. Nevertheless, each department gets its due regardless of its particular accomplishments during the year. A newspaper editor following the same formula would be forced to include a news story about each of the 50 states in every issue.

The third type of report tries to present only the highlights of the year and the major problems and challenges facing the institution. The copy is trimmed to 5,000 or 6,000 words. The writer adopts a narrative form or perhaps the report is put in the actual words of the president. The whole report may be packaged in a 16- or 20-page booklet. The hope is that the average reader may be tempted to spend a few minutes going through such a report and that he or she will be attracted by the pictures, design, graphs, and headlines to read it through. The static will come from the department heads who

get no mention in any particular report simply because they presided over a routine year.

Which type of report you will publish depends on your determination of audience and purpose. If you see the report as a report to your own faculty, perhaps you had better stick to the older format so that the English department gets eight inches and the chemistry department gets the same.

If you are going to publish the annual report in quantity and mail it to busy people, you had better decide to risk some faculty discontent and concentrate on the big issues.

Having decided that you will put out some sort of an annual report, your first step in planning is to develop a concept of the piece. Before you determine any physical or editorial characteristics, you should answer these questions:

1. What is the objective of the report?
2. Who is my primary audience?
3. What are my budget limitations?

The objectives of your annual report may in part be predetermined by the type of school the report represents. A small church-related school may be obligated to report annually to a supervising church body. A state university may need to aim its report at the members of the legislature from which its fiscal blessings flow. A number of institutions now make the annual report a part of their development program, and with others it tends to be a detailed financial report to the trustees.

Whatever the ultimate aims of the report, they should represent the policies and decisions of the top administration of the school. Since most reports are signed by the college president (in fact, many are called President's Report), the office assigned to produce the report should not be put in a position of guessing what's on the president's mind. A half-hour conference with the president in the beginning can save many hours of rewriting and many dollars in production changes later.

Probably no college publication suffers as much from "committee-itis" as the annual report. Since the usual report sums up the activities and achievements of many departments and persons, the copy is often sent out for a "going over" by those concerned. This well-meaning action leads only to editorial chaos. Presented with a sheaf of type script, almost everyone around a college will turn editor with a vengeance. If you accept the changes, additions, and deletions suggested, you face a disintegration of editorial continuity and style. If you ignore the blue penciling of your colleagues, you will find yourself in an untenable public relations spot and you asked for it.

If at all possible, one person should gather together and write the copy for an annual report, and one person or office should have the responsibility for editing. Many parts of the final copy need to be checked with a variety of offices but make it a practice to check out only specific items. The business office, for example, must provide and verify financial information, but the decision as to how much and what form this financial material goes into the book is an editorial responsibility.

Deciding who you are writing for before you start writing may seem like the simplest of rules and yet it is ignored consistently in annual report production. Often because the prime target of the report is not clearly in sight, the copy is written with one audience in mind, photos are selected for another, and the design puts the two together in a package that only makes sense to the designer.

If your annual report is successful in communicating with one selected public, it will also do a good job of reaching a wide range of additional publics. Fix members of your number one audience firmly in mind, and whether they are trustees, alumni, corporation executives, or legislators, try first to tell them the things you want them to know about your college.

While almost all corporate reports are produced in an 8 1/2 x 11 format, college annual reports have recently been found in a variety of sizes. We have at hand a well-written four-page newsletter style annual report which folds to fit a standard No. 9 envelope. At the bottom of a large stack of reports is a chunky 12 x 9 80-page piece printed on almost a pound of fine enamel paper. Something between the two is the best answer for most institutions. A report that looks too flimsy and expendable will not attract thorough reading and is apt to hit the wastebasket rather than the reading table after it is first received in the mail. An overgrown book that exhibits a lack of editorial and artistic restraint overwhelms the reader and can create a false or negative impression.

Since college annual reports may run the gamut from meager folders to elaborate brochures, it is essential to get a budget commitment early in the planning of your piece. This should not be determined by how much a rival college appears to be spending on its report, but rather upon an objective appraisal of just how much achieving the objective of the report budget should match the importance of the message you have to deliver. It would be an unusual school that doesn't have peak years and slumps for both legitimate news and future announcements. Capital fund campaigns, important anniversaries, or announcements of new academic goals certainly call for increased outlays.

In working up a budget for your report, remember to include design, layout, photography, artwork, and graphics as well as printing costs. If a detailed financial statement is planned or pages are left open for last minute figures, it is wise to allow an additional 10 percent to cover author's alterations. The minimum cost for the annual report of a small business corporation has been estimated at $2.50 a copy for no more than 10,000 copies. In our experience a reasonable starting point for most schools would be at least 90 cents a copy if all expenses are added up.

With objective, audience, and budget in hand, when should you start putting your annual report together? The answer could be a year before your publication date, for much of the material that goes into any comprehensive annual report needs to be collected all during the year. Important campus events, for example, must be photographed as they occur not only for the press but with the annual report in mind as well. It is also helpful to build a file of press releases and news stories that may be of use later in writing the report.

Although valuable advance work can be done during the year, the actual production of the report will usually be squeezed into as short a time as possible following the end of the college fiscal year. Following is a suggested annual report planning schedule:

I. Concept

Minimum Working Time--Four weeks. Schedule first idea sessions at least four months before your scheduled publication date.

a. Meet with president and other key administrative persons to determine central theme and primary purpose of report.

b. Decide generally what material must go into the report and in what proportion.

c. Outline objectives and audience.

d. Assign editorial responsibility and deadlines for rough copy. Most college annual reports are pulled together from material taken from reports submitted by deans and department heads.

II. Writing and Editing

Minimum Working Time--Five to six weeks.

a. Prepare a detailed subject outline.

b. Put together a rough copy draft working from all possible information sources.

c. Drastically edit rough copy to eliminate repetition, items of lesser importance, and conflicting statements.

d. Arrange copy into major topics of interest.

e. Rewrite copy for final editing and research all facts and figures.

f. Write introduction and prepare editorial suggestion list for photography and art.

III. Layout and Design

Minimum Working Time--Three to four weeks.

a. Create rough layout and typographical specifications.

b. Assemble photographs from files, arrange for necessary new shots.

c. Gather data for charts, graphs, and illustrations.

d. After approval of rough layout or thumbnail sketches, prepare comprehensive layout showing exact position of text, art, and photographs.

e. Select and consult with a printer on ink, paper and special techniques.

IV. Printing and Distribution

Minimum Working Time--Three to four weeks.

a. Set type. Galleys should be carefully proofread and checked with all persons supplying data and basic report information.

b. Complete page dummy or a mechancial layout for the printer. This is the last point at which an annual report should be altered. Get a final OK from the president or a delegated assistant before the job goes to press.

c. To save time and to ensure that the annual report looks exactly as planned, check press sheets at the printers.

d. Order and address envelopes before the final printing of the report.

e. Arrange for advance delivery of a limited number of copies for the president, administration, and board of trustees.

f. Send copies to selected list of donors, alumni, town officials, etc., with personal card of president, personalized letter, or hanger slip.

The minimum times set aside for each of these production steps represent an ideal situation. We are personnally acquainted with one annual report that was knocked out in 12 working days from copy to finished book. Avoid the overnight job at all cost if you can, for not only will it strain your relations with designer and printer, but it is also bound to show in the quality and accuracy of the report. Every reasonable effort should be made to get your report out as soon as possible after the close of the year reported. Certainly the receipt of a 1979 annual report in the summer of 1980 will not impress the perceptive reader with the school's efficiency.

In addition to their general annual report, many institutions also put out a financial report. Like a corporate financial statement, the college financial report has but one purpose and that is to clearly show the fiscal conditions of the reporting organization. While few college financial reports are circulated widely, an effort should be made to clarify rather than confuse in the presentation of fiscal facts. Any complete financial report should contain the following items:

1. A short narrative review of the year's financial highlights, major expenditures, gifts, investments, construction, etc.

2. Consolidated balance sheet--should present a detailed breakdown of assets and liabilities as well as comparative columns for the current and past year.

3. Statement of current income, expenses, and appropriations.

4. A summary of changes in funds.

5. Accountant's opinion--reprinted as submitted if technically possible.

To help interpret the various statements, we would urge the use of simple graphs and charts. Nothing yet seems to have taken the place of the simple pie chart in illustrating where the money came from and how it was spent. The use of a

second color can be a great aid in putting together effective financial graphics.

One word about ensuring the accuracy of the figures in your annual financial report--let the accountants have the final look. Even an experienced professional proofreader may not catch an error in a column of balance sheet figures. Accountants and fiscal officers are trained to find weak spots in a report. Let them have the last look before the proofs go back to the printer.

An annual report is not a shotgun publication. You will want to pay careful attention to mailing lists. These lists should include the institution's chief benefactors, some if not all alumni, the faculty, the board of trustees, foundations, corporations that have provided support, large employers of your graduates, newspapers and magazines, selected townspeople, other colleges and universities, and libraries. Public colleges and universities will send reports to legislators, the governor, and political leaders.

There are some other recipients who might put your report to good use. If your school is in a small town, why not send copies to all barber and beauty shops as well as doctors' and dentists' offices? You will probably discover they are well thumbed after a few months. What about your own reception rooms around campus? You may also want to send copies to university clubs, the State Department for distribution to foreign embassies, high schools, fraternities and sororities, and campus pastors.

A well-executed annual report is the one single document that sums up the educational, research, and extension highlights at your institution. To get the greatest mileage out of it as a public relations tool, you should continually think of ways to extend its audience and usefulness. If, for example, you are now printing 10,000 books, the cost of an additional two or three thousand copies should not strain your budget and may prove to be a very economical way to reach many previously overlooked groups. For instance, do you now send an annual report to all new and prospective staff and faculty members? Are copies given to visitors or made available to groups meeting on your campus? Does your admissions office have a supply to send to selected high school guidance counselors and to give parents of prospective students?

The annual report is a report to the public and if it does its job well, it should create a positive impression with many different publics. If you have produced a piece which you feel is great for prospective donors but wouldn't want the parents of a prospective student to see, better have another hard look at it. The best way for a school to cut its public

relations throat is to start saying different things to different people.

As a publication, your annual report is perhaps the most important single piece you produce. It will also rank high among all the ways in which your school communicates with the public. It should not, however, be conceived and produced as a special project standing alone and different from the other informational materials. A good annual report should at all times fit into the total publications program and, no matter how elaborate or simple, must present an open, honest reporting of the facts as they are, not as we wish they might be.

Chapter 10

FACULTY, STUDENT, AND OTHER HANDBOOKS

Time and motion studies indicate that a single typewritten letter costs $3.50 or more. This cost includes the time it takes to dictate and transcribe, the expense of paper, printing, envelope, stamp, carbon, filing, etc. The individually typed letter is a costly way to communicate.

This is one reason why colleges as well as corporations have turned to printed handbooks to communicate necessary information to their staffs. Information can be collected and published in an attractive handbook for the price of a few score or a few hundred letters. It can be more complete than any letter could ever be.

We will discuss three main types of handbooks found on the college campus: faculty, service and clerical staff, and student. Sometimes the first two categories are combined under one cover; however, many institutions find that the interests of support staff people are better served by preparing a separate, shorter handbook for their use.

The typical faculty handbook is written with three reading publics in mind: prospective staff members, new staff members, and old timers.

Negotiations for employment on a college faculty may be initiated over some distance. A university in New York may contact an instructor in a California college. Preliminary information about the university can be furnished in a handbook airmailed to the West coast. Even when the applicant visits the campus for interviews, he or she cannot possibly absorb all the information about the institution, the community, policies and regulations, and the like in personal conversation. The handbook enables the candidate to look up items of particular interest and to provide spouse and family with a better picture of the new institution.

The comprehensive faculty handbook will anticipate the questions a newcomer might ask and try to provide frank answers. It will be published each year, at least in the larger colleges and universities, to make sure its contents are up to date. It will feature a good table of contents and full index with cross references.

The faculty handbook will describe the fringe benefits of employment: group insurance, retirement plans, hospital and surgical coverage, Social Security, vacations, and sabbatical leaves. Competing with industrial employers, the university

must toot its own horn in the matter of fringe benefits because its salary scale will probably be lower than industry can offer. Many colleges and universities can offer vacations, TIAA-CREF pension plans, sabbaticals, cultural and educational benefits that industry cannot match.

The handbook will also spell out policies on tenure, political activities, travel, patent rights, sick leaves, academic freedom, contracts, outside employment, and the like. It will help the novice classroom instructor by telling how to arrange a field trip, how to handle drop-outs, how to report absences or disciplinary problems, how to file grade reports.

A little research by the handbook editor can save hundreds of hours that might be wasted by newcomers to the campus and the community. For example, the handbook can explain when and how to get new automobile license plates, how to register to vote, what state and local taxes to expect, where a family can picnic. The new instructor or professor and family will no doubt be interested in the schools, churches, libraries, museums, and other cultural facilities of the community.

Some few faculty handbooks try the "hard sell" approach. For example, one Illinois college boasts of "congenial co-workers of all ages, pleasant offices combining dignity and friendliness, a five-day week with no Saturday classes." It even includes a salary scale showing pay ranges from instructors to professors. Most editors would omit superlatives, value judgements, and flowery phrasing in these handbooks in favor of simple statements.

To collect all this material is no mean task but fortunately it is not an annual chore. The handbook can usually be updated with a minimum of trouble. If one first-rate professor, considering your institution among many, found the answers to his or her questions in your handbook and decided to come to your campus, you could feel that your handbook has done a great deal.

Such a handbook can also be used as a sort of text in orientation programs for new faculty members. Almost all schools sponsor an orientation for new faculty and their spouses. The president, business manager, and a dean or two deliver words of welcome and some comments on financial matters. After a couple of hours of talks, the new staff members are served punch and cookies and sent on their way. Without some printed material such as a faculty handbook, we wonder how much information they will ever take away from such one-shot meetings.

The handbook can communicate far more information in permanent form, which can be referred to time and again. It can be used

as the basis for a more extensive orientation program which some schools have begun. These orientation programs cover not one but several meetings. The new faculty can be asked to read a specified number of pages before each session and can ask questions about what they have read. The questions in turn can be helpful in revising the handbook for the following year. These orientations also include campus tours, visits to laboratories and libraries, discussions by deans of other institutional areas.

Finally, the faculty handbook can be useful even to veteran professors who have been on campus for 20 or 30 years. During that time many changes have taken place. Absorbed in their teaching or research they may know less of their institution than they would realize. Most institutions maintain official codes or bylaws but these are seldom readily available to the average staff member, up to date, or complete. One large university which published 3,000 copies of the faculty handbook every year printed only 150 copies of the code, which is now about two years out of date.

Using the handbooks to meet the needs of these three main groups--prospective instructors, new staff, and veterans--will mean that the school will probably be wise to print about half again as many handbooks as it has full-time staff. Departments will soon get into the habit of enclosing a handbook with every application sent to a prospective staff member. Deans and department heads will mark certain pages to answer specific questions. The school inaugurating a faculty handbook will discover after two or three years that the handbook has become one publication they would not want to do without. If it seriously wishes to hold its own with industry and other schools in competing for new blood, to conserve the time and prevent the avoidable frustrations of new employees by answering questions in advance, and to provide an accessible reference book for those who have been on campus for some time, a school must consider the advisability of publishing a faculty handbook.

The handbook for service and clerical employees need not be nearly so extensive. For one thing, most of the new employees in this area will be drawn from the local community or from the ranks of student spouses. They do not ordinarily need the introduction to the community which new instructors and their families welcome. Their interests are also more circumscribed. They are not worried about classroom procedures, how to submit grade reports, research policies, sabbaticals, patents, and the like.

Handbooks for non-teaching staff cover such items as payroll procedures, vacations, retirement benefits, working hours, holidays, in-service training programs, taxes, overtime, sick

leave, intramural transfers, personnel testing, first aid, group insurance, cultural opportunities, garnishment, credit unions, grievances, eating facilities, athletic events, civil service, and promotions.

These publications should be written in simple, straightforward language. The extra expense of cartoons and even a second color may be justified if it encourages employees to read the booklet. The personnel office can give a handbook to each applicant and can arrange for distribution to those already employed. In the absence of major changes, the same booklet can probably be used for two or three years.

The third category of handbooks may or may not fall under the province of the editor or publications director. This is the student handbook. Depending on campus tradition, this handbook may be the baby of the editor, the deans of students, the registrar, a student organization, or a committee of students and staff members. In most cases the college or university pays the printing bill.

Whoever holds the responsibility for putting out the handbook can perform a real service to the campus and can further the public relations objectives of the institution as well. The handbook can become the Bible for freshmen as well as upperclassmen. It may be the only place where the students can find official regulations stated in readable prose.

As with admissions literature, the student handbook should be a combination of things students want to know with what they must know. Surveys of student opinion are useful to determine what questions the students want answered in the handbook, but there is also a hard core of vital information which must be made available.

Here are some of the elements found in a random sampling of student handbooks: regulations, a message of welcome from the president, the academic calendar, athletic schedules, introductory statement about the school, activities and organizations, school songs and cheers, traditions, recreational facilities, library hours, administrative officers, convocations and lectures schedule, housing units, study tips, religious activities.

A few student handbooks seem to get off the track by including career material and even class schedules. Some make reference to other readily available publications to which the student may wish to refer.

Most student handbooks are illustrated with photographs, cartoons, or sketches. Some use two or more colors. The largest format seems to be 6 x 9 while other handbooks have adopted

a pocket-size format to make it easier to carry around. Some handbooks display the efforts of amateur artists; we suspect that someone on the committee or a friend of the student editor "likes to draw" and was given the opportunity to try his or her hand on the handbook. The effect is most often corny and primitive.

The language in a few student handbooks surveyed was too precious for words. It resembled the cute constructions of an adolescent writing an absent girlfriend or boyfriend. Copy for the student handbook need not strive for the dignity and legality of the university code or the official catalog; it should be informal but not banal, sentimental, ungrammatical, and gushy. It should certainly come up to the standards of English composition that the college expects of its own freshmen. It may be necessary to ask an English professor or editor to edit the copy before publication regardless of who holds the responsibility for the publication. If the school pays the printing costs and allows its name on the cover, it can and must insist on minimum standards.

On the theory that freshmen will be more curious about their new school and have more time to browse through the handbook during the summer, a number of schools have begun to mail the handbooks to new students before fall orientation. If this is done, the school might as well print twice as many copies for the freshmen as their enrollment would indicate since only a handful will remember to bring it with them to the campus. Likewise, should the student handbook be used in recruiting by the admissions counselors, the press run will have to be boosted.

Ordinarily the handbook will be reprinted each year. This does not mean that it needs to be reorganized and rewritten each year. The type can be held and the corrections made with considerable saving of time and effort. A complete remodeling can be undertaken every four or five years at the most.

Student handbook editors will probably want to redo the entire handbook each year as they redo the college yearbook. They sometimes feel that they have not carried out their assignment unless they start from scratch. This may provide some journalism experience, but it will rarely produce a superior handbook. The formula for a good handbook is not so easily arrived at that it can be reworked every year.

Another problem that the college will face with student editors is the deadline problem. More than once a professional editor has received a box of assorted photos and handwritten or typewritten stories with a note from the "editor" that he or she could not get to it before the end of the school year and is now in (1) Europe, (2) ROTC summer camp, (3) the Canadian

woods, (4) the hospital or (5) a summer job which consumes every waking moment. The college editor has no choice but to put it together as best he or she can to meet a midsummer or early fall delivery.

Gentle efforts to hurry the copy preparation along during the semester may meet with plaintive expressions such as "I'm getting behind in my studies" or "I have to cram for an important hourly exam--sorry." Since the student editor and staff attend your institution to get an education, you can hardly tell them to shove the text books aside and get back to the typewriter. You may take the opportunity to lecture the students on the meaning of responsibility but in the end they can always insist that their studies come first.

From these remarks, you may detect that we are cool toward the idea of student handbook editors. We are. Most of the outstanding handbooks in this category are professionally edited, illustrated, and produced even though ideas and even articles may be contributed by students. Cooperative sessions between the publications specialists and student leaders are helpful but the ultimate responsibility falls on the shoulders of the college administrator. If any particular student contributor fails to meet a deadline, the editor has to step in and get the job done in a manner that will be a credit to the institution.

Information that most colleges include in the student handbook may be subdivided among a stable of handbooks in other schools. There may be separate handbooks about the library, religious activities, information for foreign students, how to study, social etiquette and campus practices, sports, residence hall living, and fraternity and sorority life.

All these handbooks, whether for faculty, staff, students, or others, contribute to the efficiency and morale of the institution. Each of them should be able to justify its existence and the costs involved in its preparation.

Chapter 11

NEWSLETTERS

Many colleges and universities have discovered that the regular newsletter provides a convenient and systematic format to reach a variety of reading publics.

Almost all of these newsletters have a standard four-page, 8 1/2 x 11 format. Some use one color, some two. The makeup usually calls for two or three main stories on page one with possible jumps to the other pages. Photos or other art work may take up as much as 30 percent of the text space.

One use of the newsletter format is to inform alumni and friends about the progress of the institution. Although the college or university may publish an alumni magazine, it may decide to send this only to paid-up members of the alumni association. The newsletter two or four times a year will reach all alumni and ex-students at a much lower cost. A typical issue might discuss donations to the library, excerpts from recent campus lectures, new scholarships, additions to the faculty, a description of a graduate studies program, and brief items about campus events. Because of limited budgets, some colleges are forced to use a quarterly or bimonthly newsletter as their only regular communication to alumni.

From the point of view of public relations and development, these publications provide a basic ingredient for a successful program, namely, continuity. The alumnus/a or friend of the school receives regular reports on the programs and problems of the institution instead of out-of-the-blue appeals for funds. Developing a rapport between the school and its supporters through the newsletter, the school can build on this support when the time comes to ask for help.

Another group for which newsletters are being prepared is composed of parents of currently enrolled students. At least during the four years in which their son or daughter is enrolled, parents should have a natural interest in campus activities. Too often their only communications are a form letter from the dean, grade reports, and bills. The newsletter keeps them informed on a regular basis. The articles themselves can be culled from general college news releases on the assumption that many if not most parents will not see the original story in an area newspaper.

Some schools with radio and TV stations provide a monthly newsletter which describes program features as well as a full schedule of programs for the following month. Naturally

these mailings can grow to huge proportions since there is seldom any charge involved. Regular pruning of lists to eliminate the merely curious will be necessary to keep press runs and mailing costs within reasonable bounds.

A newsletter can be an inexpensive way to reach high school counselors, principals, and teachers. One example is Purdue Reports, now in its 29th year of publication. It brings information on new programs, admissions requirements, activities of interest to school people, etc., to some 7,500 readers in Indiana and surrounding states. At one time this newsletter was printed in two colors from hot metal. To economize, it is now composed on a Selectric typewriter, pasted up in the publications office, and printed by the campus duplicating department in one color.

While most magazine or tabloid formats call for linotype or photocomposition, readers of newsletters readily accept flush left ragged right strike-on composition. The expense may be a fraction of what commercial typesetting would cost. Purdue uses a similar method to produce newsletters for university retirees, the service and clerical staffs, and members of the President's Council.

The decision to issue a newsletter should not be made lightly. It is seldom a problem to fill two or three issues, but after the tenth issue or the tenth year of publication it may become a problem to fill the publication with worthwhile articles which have not been used before. Remember that a newsletter has value because of its continuity. A newsletter which invariably comes out late or misses its regular publication schedule may reflect on the efficiency of your institution. And a newsletter full of chaff is not worth publishing.

Publications directors can perform a service to their institutions by counseling individuals on their campus who propose to start newsletters for their specialized areas. Many of these ventures are worthwhile but many others are sporadic efforts to communicate which die unlamented deaths after two or three issues. The editor may find that he or she really does not want to put out a monthly newsletter when the rewards of the research lab or classroom are so much more tangible. They lose interest or try to foist the editorship on someone else. The publications director should be ready to discuss other options as well as the time and effort that must go into a successful newsletter. The negative PR that a poor newsletter can generate should be squarely faced.

Chapter 12

INTERNAL COMMUNICATIONS

One of the serious problems facing American colleges and universities is the breakdown of communications within the institutions. Schools that once numbered staff members by the dozens now count them by the hundreds and those that numbered hundreds now number thousands.

How to communicate with all these staff members--professors, researchers, extension specialists, administrators, service and clerical workers--is a gigantic problem. Some of the channels of communication do not lie within the scope of this book. For example, the student daily or weekly newspaper should serve the campus community and not only the student part of that community. Mimeographed memos, departmental meetings, personal letters, radio announcements, bulletin board notices, and posters are other ways to reach the campus publics.

Beyond these media, many institutions find it desirable and necessary to publish an official house organ. To a great degree the physical location of the college or university will determine the nature of this staff publication. The college that dominates a small town served by a cooperative newspaper will issue an entirely different sort of publication than the one put out by a metropolitan university.

In the small college town, the local daily may be willing to carry practically all the publicity releases furnished by the college information office. It will run stories not only about major changes and significant campus activities but even about routine articles by English and history professors, attendance at professional meetings, speeches to Rotary clubs and American Legion posts, promotions, etc. There is no need or excuse for a college-financed internal publication to rehash this information since almost everyone on the staff subscribes to the newspaper and will read all the news they wish about their colleagues and the college itself.

What the editor of such a publication will concentrate on will be internal policy stories, discussions of various fringe benefits, and other material that the local paper will not use. He or she will not waste the college's funds by simply clipping what has appeared in the Gazette or Bugle.

The editor of a university staff publication in a large city faces a different situation. The metropolitan newspaper will restrict its coverage to major events, programs, and staff changes.

Even these may have to fight their way into the paper in the face of space limitations and competition from other educational news sources. The day-to-day activities on campus must go unreported, and the public information people will know enough not to bother the city editor with such routine news.

In a sense, however, the need for a well-written internal publication is more pressing in such a situation than it is for the small college. Once the faculty members leave the campus in Big Town, they become anonymous faces in the crowd; their colleagues in the college towns always carry their identification with the college wherever they go. Professors in the metropolitan institution may live anywhere in a radius of 40 miles or more from the campus. Once home after classes they will probably not be lured back until the next day. They need to know that they belong to an academic community; that their university, though large and diversified, is interested in their welfare; that their colleagues are engaged in important work of which they may have no knowledge. The sophisticated internal publication can help build this esprit de corps.

Long lists of articles, books, and published papers can be a headache and a bore to the internal publication editor but where these notices can claim no newspaper space it may be worth the headache and expense to include them in the staff publication. Professors are not above vanity, and they seek the approval of their colleagues and peers. Such a listing lets the faculty know who is getting published and what is coming out of the institution that will help build its reputation beyond the boundaries of its classrooms. Such lists can be printed in fairly small type, say 6 or 7 pt., since no one is likely to read the lists straight through.

Some schools purchase space in the student daily or weekly newspaper in order to guarantee publication of official notices, professional achievement items, and other material unlikely to get into the news columns.

The format of a college or university internal publication varies from mimeographed sheets to elaborate two-color magazines, which rival McCall's in layout and photography. Editors encounter a basic and universal faculty attitude when they begin to plan such a publication. Many faculty members raise no objection to multi-million dollar building programs, landscaping projects, trips to European conferences, or the purchase of expensive scientific equipment, but they will raise the cry "Why isn't this money being used for salaries?" if they see an internal publication that appears to be too expensive. The editor will find a small audience for the rejoinder that a good staff publication will cost no more than pennies an issue per reader. The editor might as well rec-

ognize the prevalence of this attitude among professors and avoid antagonizing the academicians from the start by staying away from what the layman thinks is costly printing: glossy paper stock, fancy layouts, large photographs. These may actually be no more costly than some alternatives but avoiding them will appease some of the critics. He or she can concentrate on the task of producing an attractive publication, which does not look too expensive but which maintains the dignity and standards of the institution.

Besides the risk of annoying a large body of potential readers, there is another pitfall in the expensive-looking magazine. In the fever of austerity programs and economy drives, the administration may decide to kill a luxurious-looking publication altogether. Several fine internal newsletters and magazines have died such deaths in recent years. Perhaps had they stayed with one color, cheaper paper stock, and quieter layouts they might be in publication today, continuing to serve as vital communications media on their campuses. Again we should emphasize that it is not the cost of the internal publication that is the determining factor but the layman's estimate of the cost.

Frequency of publication ranges from weekly to quarterly. The weekly publications are necessarily rather modest mimeographed or multilithed efforts. The quarterly publication may appear too infrequently to preserve continuity. The full-scale internal publication might serve its purpose better if it appeared every month or every two weeks during the academic year. The monthly cycle might call for eight issues, October to May. The summer months would provide opportunities to collect a backlog of feature articles, which would serve as a cushion for the rest of the year.

Just as some schools publish separate handbooks for faculty members and for clerical and service staff so do some issue separate publications for those two groups. Admittedly, it becomes a real problem to write articles for a reading public composed of Ph.D.s and janitors even granting that some Ph.D.s show less intellectual curiosity and display less loyalty than some night watchmen and maintenance men.

It is also unfortunately true that many people read no magazines and read only the sports and comics in the daily newspapers. To attempt to gear your publication to their interests is to invite frustration. Many schools rely on student spouses as the bulk of their clerical staffs; these people may evidence only a mild interest in the institution itself and in their jobs. They are 8 to 5 people and their main interest is in bringing home the paycheck. Miracles can happen and a remarkable editor might be able to spark new interests in these people, but those of us who do not qualify

as wonder workers might be more inclined to put our efforts in fields which would bear greater harvests.

One solution for those institutions which do not want to establish two distinct publications for these two groups--professional staff on the one hand and clerical-service on the other--is to aim the choice of articles and the reading level toward the professor. If other readers find these articles interesting, fine. If not, they can toss the magazine away. At least the editor will not be forced to dilute the contents and writing style to a least common denominator.

This may strike some as an attack on the "one big happy family" theory of institutional life. It is. We do not believe this theory has much evidence to support it. When the head of the philosophy department and his wife invite the the chemistry building custodian to play bridge and when the nuclear engineering professor goes fishing with the new physical education instructor we will be willing to revise our ideas about the one big happy family. The facts are that even the smallest institutions are highly stratified and the interests of various groups overlap only in small areas.

Ordinarily the competition from industry and rival universities is more intense for a statistics professor than for a building custodian or filing clerk. If such professors can be made aware of the advantages of employment in your institution and be given a better understanding of its goals, the time and expense involved in publishing the internal publication may be justified.

In order to communicate with its various staffs, Purdue University buys a full page in each issue of the student daily newspaper, publishes 35 copies a year of a newsletter called Sercle for its service and clerical personnel, sends the bimonthly tabloid Perspective to the homes of all staff members, and issues annual faculty-staff and clerical-service handbooks. These publications are supplemented by the usual memos, posters, and miscellaneous booklets.

Feature articles found in a sampling of faculty-staff publications have included the following: research in progress, personality stories about professors and administrators, picture features on people around campus, discussions of fringe benefits, official announcements, interviews, round-up stories of academic departments, etc. Specific stories have covered staff credit unions, parking problems, the university press, enrollment trends, the financial picture, political responsibilities of staff members, faculty meetings, university club or staff social events, athletic opportunities for staff, sabbatical leaves, how medical insurance plans work, hidden pay, where to refer a prospective student,

counseling agencies, convocations and lecture series, how to register for a course as a staff member, in-service training program for typists and secretaries, leaves of absence, college-community relations, United Fund or Community Chest participation, a speaker's bureau, TIAA-CREF or other pension plans, building programs, and many others.

To research and write articles of this nature takes time. A college or university wanting to publish a house organ that is more than a collection of official announcements and publicity releases must be prepared to assign the hours needed for its preparation. A modest magazine could easily absorb 80 to 100 hours of work per issue for the combination editor-reporter-photographer responsible. Considering this expenditure, the cost of the printing itself could be secondary.

Of course, material prepared for such a publication need not be used once and thrown away. Written with a different slant, many of these articles can be sent out as news releases or used in other publications such as the alumni magazine or newsletter to high schools. The photographs can be filed and picked up for use in the annual report, viewbook, or other appropriate publications.

The editor should not expect too much cooperation from the teaching staff in getting articles or suggestions or even letters to the editor. Only a rare professor will take the time to write an article for publication in the house organ knowing he or she will get neither scholarly prestige nor remuneration. Some professors will even deny that they read the internal publication, even though readership surveys have indicated a rather high percentage of readers among professors for the better publications. It is ordinarily not considered a prestige publication, and some professors will profess to ignore it along with Time, television, books written since 1880, and other manifestations of pop culture.

Furthermore, there is no use making unwarranted claims that the internal publication is a free voice. It is obviously an administrative voice and everyone knows it. We can think of no house organ--industrial or educational--which consistently criticizes the administration. To expect an exception is to expect the impossible. Staff members are not so slow-witted that they will believe your publication to be the exception. Many other avenues are--or should be--open to self-criticism: the student newspaper, AAUP newsletters, local newspapers, speakers at faculty meetings, etc.

Pros and cons can be expressed for various methods of distributing the campus newspaper or magazine. Some schools simply send bulk orders to each department and ask the department head to see that they are put into individual mail boxes.

Professors can pick them up at their office and read them at their desk or wherever they find a few spare minutes to read. Other colleges mail their faculty-staff publications to the homes on the theory that most professors will neglect to bring it home. These colleges believe that other things being equal, it may be wiser to acquaint the professor's spouse with what is going on in the college than to inform the professor. A satisfied spouse who feels he or she is part of the campus community may mean more to a stabilized faculty than anything else. And a dissatisfied mate who feels left out of things may be the reason for many job switches.

Requests for an off-campus distribution must be answered by a policy decision. An open circulation in which the college adds names to its mailing list regardless of financial costs or the importance of the recipient can be an extravagance. Perhaps a flat policy of no off-campus distribution can be established. Otherwise the college may feel compelled to set a subscription price to cover overhead, printing, mailing, handling, etc. Extra copies can be made available at the student union or faculty club for public distribution. If any non-staff circulation is inaugurated, the editor might as well face the problem of obsolete addresses, high postage and handling costs.

The cost of mailing copies to the homes of staff members will depend on the availability of up-to-date mailing lists. If such a roster is maintained by the president's office, secretary of the faculty, tabulating division, payroll office, or mailing service and can be used for a nominal sum, the cost of sending the copies by second-class mail will be small. The magazine or newspaper can be mailed without an envelope with the address imprinted on the outside back cover or on a label.

Even the college which has not yet come to the point of publishing a regular faculty-staff periodical will probably issue some sort of calendar of events. Every campus schedules a variety of lectures, plays, concerts, dances, debates, convocations, athletic contests. A year's calendar will soon be inadequate since many of these are added or dropped during the year. A weekly, biweekly, or monthly calendar will inform faculty, students, and townspeople of what is going on on campus.

The school can either print enough calendars for individual distribution to all employees or it can print a poster. The advantage of the former method is that the staff members can tack them up in their own offices for future reference or take them home as a family guide to campus activities. An advantage of the poster is that students as well as staff can easily consult the listings and that far fewer copies need be prepared.

No matter what method is used to print the calendar, someone must take the responsibility to compile the information. This may mean three or four hours' work for every issue. But certain ground rules must be laid down. One general rule seems essential: The sponsoring party has the responsibility of informing the calendar editor about the event in writing before a specified deadline. No letter--no listing. Trying to issue a calendar any other way invites chaos, endless arguments, and extra hours of work.

Another rule must be set down to determine what appears in the calendar. Many campus events will obviously be included but some rule must cover the borderline cases. Will the calendar list only events on the campus itself? What about the staff-sponsored party in a private hall? Will it attempt to list student activities and if so, which one? Should space be given to outside organizations which may lease college facilities for their own meetings? Some of the rules may be arbitrary, but it may be wiser to stick by an arbitrary rule for a while than to try to operate with no rules at all.

Finally, the house organ and calendar editor will try to build confidence in his or her editorial judgment so that everyone above the editor will not insist on censorship privileges. An editor may decide to clear a delicate story now and then but should resist efforts to set up chains of command who must read every word before publication. This can delay publication for weeks and months, run up alterations bills, and complicate life generally. If the administrators have no confidence in the editor or lose this confidence by seeing imprudent or inaccurate articles in the staff publications, they would be better advised to let him or her seek employment elsewhere than to try to censor every word the editor writes.

Staff publications and calendars do demand many hours of work. The planning, writing, editing, illustrating, and production of these two publications can take up a professional journalist's full time during the academic year. The institution that takes a long-range view of staff recruitment, retention, and morale will see this as a wise investment in time and money.

Chapter 13

SPECIAL PURPOSE PUBLICATIONS

Besides some of the major publications we have been discussing, a publications office may be called upon to handle a variety of other printed pieces during the course of a year. In this chapter we will examine some of these.

Visitors and new students may find the campus map to be one of the handiest publications you can provide. It is also one of the least inexpensive publications you can supply in large quantities for group distribution. Ordered in such quantities (20,000 copies or more), you may be able to print an attractive map in two or possibly three colors for as little as 2 or 3 cents apiece.

The campus map publication can also include a capsule description of your institution; a run-down on libraries, museums, art galleries, and other buildings open to the public; a list of major offices; a summary of your areas of academic specialization, etc. If your college is located in a small city, you may wish to include a city street map showing approaches to the campus.

These maps should be distributed freely to students, visitors, conference enrollees, townspeople. They can be made available in racks in the student union building or at an information center. Some editors send copies to service stations in the area as well as taxi companies, bus depots, airport terminals, and the like so they can be used to guide tourists seeking information.

To obtain art work for a good campus map may take a skilled artist many weeks or even months, depending on the size of the campus, the number of colors used, and the like. To keep such a map up to date on a growing campus takes additional time every year. Nevertheless, despite this cost, an attractive, complete campus map can be one of the most useful publications issued by the college.

Large institutions sometimes publish a walking tour map, which is useful for visitors who have only an hour or two to see your campus. This publication might take the visitor from the student union or the administration building to nearby points of interest.

Some institutions prepare a more elaborate booklet especially for adult visitors to the campus. Distribution to adults of printed materials designed for prospective students seldom achieves its purpose. For example, taxpayers may want to

know what they are getting for their tax dollar in the state university; they may not have any children attending the school. A booklet that explains how the state university serves the state in research, extension programs, adult education, ROTC training, cultural contribution, and the like can perform a public relations job which an admissions booklet can never do.

In fact, if your admissions material overemphasizes the social, athletic, and extracurricular side of campus life, you may give the adult reader a distinctly negative impression. Whether seeking outright financial support or legislative support or both, an institution would do well to tailor its material to its reading audience.

Individual buildings on campus such as the union, library, chapel, gymnasium, adult education center, and laboratories, may need descriptive brochures to help the visitor get around and find out the important features of the building. A floor plan may be essential. A guide book can indicate the location of checkrooms, rest rooms, information centers, exhibit areas, etc. These can be distributed from racks, counter tops, and in envelopes with conference programs.

Sometimes in the case of new buildings, the dedication booklet can be used for several years as a building guide. Ordinarily, these booklets include a description, floor plans, etc. With some foresight they can be designed so that extra copies can be run off to serve this purpose; perhaps the dedication program itself can be printed on a separate sheet so that it does not date the booklet.

Some colleges offer assistance in obtaining campus speakers for various outside groups such as service clubs, PTAs, churches, high schools, civic, and veterans organizations. The college may organize a speakers' bureau through which all requests are channeled. In this case a published roster of available speakers is desirable. Such a booklet may include pictures, biographical information, topics, a statement about the college's responsibility in arranging programs, student presentations such as plays, concerts, debates, talks by foreign students, and a topical index.

Parents are often concerned about the religious opportunities for their sons and daughters at college, especially the facilities sponsored by their own denominations. They like to be assured that their children will be able to meet others of their faith and to receive spiritual counseling from their own ministers, priests, and rabbis. A booklet describing the college's religious commitment (if it is a church-sponsored institution) or its attitude toward religion (if a state or private school) provides this information.

The college should make it clear whether or not it requires Bible and religion courses, chapel attendance, or observance of regulations against, say, drinking and smoking. For some prospective students this information will indicate the thorough Christian commitment they are seeking while for others it will suggest an atmosphere which they would probably find uncongenial. Even state and municipal universities offer credit courses in theology and lectures by prominent churchmen. They recognize the work of a variety of student religious foundations on the perimeter of the campus.

We do not believe that such a booklet need go into great detail outlining the activities of the individual student foundations. A general statement on religious opportunities and a listing of the foundations should suffice; no booklet can begin to present the full program of each foundation. The college can presume that the foundation itself will do this if students are given directions to get there.

Another booklet of value to prospective as well as enrolled students describes financial aid. No doubt statements on college costs and financial aid appear in admissions literature and the catalog, but an informal discussion of ways of working your way through college, the availability and average size of scholarships, how to apply for aid, the student loan program, part-time and summer job opportunities, and the like will be welcomed by students and their parents. A frank examination of the costs of attending college today may find a good reception by high school counselors. Some of the unrealistic if not dishonest statements about college costs perform a real disservice to families of low- and middle-income brackets who have to watch pennies to send the children away to school. Flat quotations of minimum room, board, and tuition costs, which ignore the other expenses of transportation, extra clothing, laundry, toilet articles, haircuts, cosmetics, pizzas and Cokes, entertainment, insurance, club dues, contributions to church and charities, books, etc., do not give a family much idea of what it will mean to support a son or daughter in college. False estimates induce some families to make a choice of college that would never have been made if a true comparison of costs were available.

Some colleges also publish booklets on ROTC programs which outline the qualifications, selection procedures, types of training, allowances, obligations, etc.

No editor is likely to escape the necessity to prepare posters for campus events, graduate appointments, summer sessions, and the like. These are sometimes looked upon as a bother. We Americans have never raised posters to the art form that the Europeans have nurtured. But some institutions such as Brigham Young University have set new standards for campus posters.

One temptation in preparing a poster is to forget that it is a poster. The client wants to include in a poster what should be furnished in printed form for interested inquirers. He or she forgets that a poster must often be read from two or three feet away, that it may be high above eye level, that it competes for space with many other posters and so cannot be outsized or it will end up in the wastebasket. Generally speaking, the fewer words the better on a poster with a clear statement on how to get further detailed information. A pocket can be used to hold return postcards or these can be arranged on a tear-off pad.

Another large category of printing, which sometimes gets less attention than it deserves, is the short course or special program announcement. In many institutions the magnitude of the job of issuing these announcements works against the idea of quality. To issue 50 or 500 such separate announcements over the course of a year demands originality, careful editing and proofreading, and many editorial and design hours. They cannot be successfully worked into a publications schedule with no attention paid to the time and labor involved.

Many schools fail to obtain adequate budget allotments to provide for a high-level series of announcements. The promoters pay honorariums for guest speakers, arrange banquets and tours, hire buses, and when the budget is almost exhausted, turn to the cheapest sort of printing to prepare the direct mail announcement. It simply does not make sense to ask prospective enrollees to spend $200 or $300 for a workshop program, then spend next to nothing for a shoddy piece to persuade them. The character of the program can be distorted by failure to provide an adequate budget for an announcement.

A helpful booklet is the one that discusses the pros and cons of various types of living arrangements at the college: residence halls, fraternities and sororities, co-operatives, private homes. This booklet is sent to inquirers long before they have signed a contract or finalized their housing arrangement. Sometimes local circumstances make such a cooperative arrangement impossible, in which case the college-owned dormitories, the Greeks, and the co-ops issue separate booklets to try to woo students' patronage.

A fairly recent category of publications is that which is directed to blacks or other minority groups in an effort to boost enrollments from these groups. Some of these pieces are even specialized to the extent of discussing opportunities for minority students in particular areas such as agriculture or pharmacy.

Almost 200,000 foreign students attend American colleges and universities. Schools with substantial numbers may wish to

consider publishing a special information booklet for these students. These booklets will discuss what the foreign student in particular should know, including passport information. It must be written in non-colloquial English and be as free of ambiguity as possible since the student may not be in a position to get a clarification in a reasonable time. By printing such a booklet on lightweight Bible paper, the weight can be kept low and the booklets can be sent air mail.

Over the course of a year the editor may be called upon to produce a number of special programs such as those for graduation, an inauguration, special lectures. These are usually treated in a traditional typographic format. The limited quantities allow the use of a higher grade stock, deckle edge paper, embossing, and other more costly treatments, which would be out of the question on other publications. The traditions associated with such events as commencements make it unlikely that the format would be altered very often over the course of a decade.

Pocket calendars have proved to be good public relations devices for colleges, alumni funds, or student organizations. Their value lies in the fact that the recipients are likely to keep them all year long and the message is repeated every time the calendar-engagement book is referred to. Important campus events such as athletic events, convocations, and homecoming can be inserted in the calendar.

A few schools provide postcards depicting campus scenes to all freshmen as an encouragement for them to write their parents and friends a note. These are distributed at freshman orientation.

Along similar lines, some schools provide printed notebooks for those attending conferences on campus. Every other page is blank but the printed pages carry information or pictures about the institution. Since these notes are usually taken home after the conference, the message is also preserved.

A fact book can be furnished to newspapers and radio-TV stations in the area. This can provide basic information for newsmen on such questions as the date of the founding of the school, its chief officers, the areas of specialization, the number of seats in the stadium, the annual budget, etc.

Tiny facts folders, perhaps 2 x 3 inches, are popular since they are inexpensive to print and easy to slip into No. 10 envelopes with letters.

Rather than include detailed information on faculty and staff in the catalog, some institutions publish an annual roster. The catalog listing for a professor might simply indicate his

or her rank and highest earned degree. The roster might include all degrees as well as the institutions that granted them, the year the individual joined the staff, etc. Such a roster may be of great value internally, but the information it contains would be of minimal interest off campus.

When a college maintains a film library, it may wish to publish a catalog of available audio-visual materials such as films, tapes, slides, and records. The catalog can be distributed to area high schools and organizations qualified to borrow these materials.

The publications office usually coordinates the campus telephone directory. At one time this ranked as one of the most expensive publications produced because the institution furnished 3 x 5 cards for Linotype composition and then paid for the printing of the directory. Now many schools provide the copy on magnetic tape and enter arrangements with commercial firms, which provide free directories financed by the sale of ads. Telephone directories, schedules of classes, and campus maps are three publications whose costs can be cut or eliminated entirely by selling ads to local and national businesses.

Finally, the publications office may be called upon to produce schedules of classes. Considering the ephemeral nature of these schedule books, the editor may be well-advised to choose the least expensive method of reproduction and the cheapest acceptable paper stock. It is quite possible to spend five times as much on a Linotype-letterpress schedule book as on a photo composition-offset booklet or tabloid. It does not seem to make sense to spend any more on these intramural booklets than absolutely necessary. These schedules of classes can often be financed by sale of ads either by a commercial firm or by the ad department of the student newspaper.

No doubt in this chapter we have mentioned a number of publications in which your institution would never be interested and we have omitted others in which you are interested. The full scope of college publications is impossible to cover in a book much less in a roundup chapter. But we hope we have suggested some publications possibilities which might serve a real need on your campus.

Chapter 14

USING PHOTOS AND PHOTOGRAPHERS

> . . . contrast is an essential quality in the making of a great photograph--or any work of art, for that matter. Contrast lends itself to description graphically more easily than it does with words. Even in its most complex combinations, anyone can understand most photographs.
>
> Margaret Bourke-White

Imaginatively used photographs can turn a very ordinary publication into an effective marketing tool, an attention-commanding fund raising piece, or a distinctive annual report. Almost everyone looks at the picture first, and even tedious technical material can be made more palatable when interspersed with photographic illustrations. Pictures are not, of course, the answer to all publications problems. A sprinkling of photographs through a dull and poorly organized college catalog is not going to turn it into a best seller overnight. To paraphrase that much overworked Chinese philosopher, one poor picture is worse than 1,000 words.

There are, however, many ways in which photographs can be used advantageously. One really good photograph can tell an entire story by itself. Pictures like this are rare indeed, so let's look at some more usual photo uses. Photographs can be used to supplement or illustrate the text of a publication. They can also be used as a feature of design or as graphic decoration to enliven the cover, title page, or sectional headings of a brochure or catalog.

For the college editor, the primary function of photographs is to illustrate and supplement the informational material in the promotional viewbook, catalog, annual report, fund raising brochure, or alumni magazine. The impact of a good photograph is unique. It can bring to life the ideas and the personalities that go to make up the important story of your college. How much more meaningful it is to show a picture of the excavation and construction activity for a new library than merely to describe it in words. Pictures, together with informational captions, can sometimes tell the story by themselves. For example, if a famous pianist visited your campus as part of your convocation series, you could tell about it in a paragraph of copy but how much better to use a photograph showing the pianist in action before an appreciative college audience.

Ronald Parent, editor of the award-winning Notre Dame Magazine, explains his philosophy of editorially mixing copy and photography this way:

> We attempt to combine the written word with photography to enhance the importance of both. But our photographs and articles do not necessarily say the same thing. In fact, sometimes we deliberately use pictures to go beyond the copy. Photography isn't just a graphic device to make our magazine look nice. We want it to stand on its own--to make its own statement.

Careful selection and use of photographs can actually save space and time in communicating to your public through printed materials. Good photographs can be used to emphasize major editorial points and to help explain complicated technical matter. Let us say that you are producing a booklet which will tell the story of your alumni scholarship program. The purpose of the booklet is to interest the alumni of your school in contributing money for a scholarship fund. Along with the facts and figures, needs and goals, run some unposed pictures of students who actually have received alumni help. Realistic photos will help to put a personal touch in any fund appeal.

Photographs can explain where words sometimes fail to explain. Your chemistry department may be doing important research work using an elaborate piece of apparatus such as a mass spectrometer. Perhaps this equipment was given to your school by a chemical corporation. You would like to thank them in your annual report and at the same time encourage similar gifts from other corporations. The name of the specific piece of equipment would not mean very much to the average reader. However, an on-the-spot photograph of this apparatus actually in use would make your point in the time it takes a reader to scan a picture and read a caption.

Photographs are sometimes overlooked as an important and economical element of design. Using photographs as an element of design or decorative device often means taking a new fresh look at them. There are many ways to use a photographic print aside from the way in which it was delivered to you from the darkroom. Let's say you have an 8 x 10 print of your new dormitory at night. The activity and physical extent of the building are shown by many lighted windows contrasted with a dark background. Normally, you would use the whole print to show the entire building. However, an effective alternate use might be to take a one or two inch side strip out vertically from the photograph and run it next to a block of copy or a table of contents. You might even try cutting it up into thin horizontal strips, run copy lines between, and let the "expanded" photo fill up an entire page.

Wonders can sometimes be accomplished with cluttered photographic prints by imaginative cropping. It's often impossible to have a new shot taken so make it an editorial habit to scan every print for some portion with possibilities. To crop a photo is simply to mark off the extent of picture to be engraved. This is best done by using a blue or red china marking pencil and placing small lines on the border of the print indicating top and bottom and right and left limits within the original photo. By a stroke of crayon such unsightly picture elements as heating pipes, old lighting fixtures, filing cabinets, and even unpressed trousers and unshined shoes can be removed.

A simple and handy tool for helping you visualize what may be usable within a photo is a set of two cardboard L-shaped frames. Mark off inches along the inside edges of each L, and you will also have a device for proportionally sizing photographs.

Since photos are hardly ever supplied in the sizes you intend to use in a printed piece, you should know at least one way to size or scale them to fit. The simplest visual method involves the use of tissue paper, a T-square, and a triangle. Tissue paper is placed over the original pnoto, then the squared off sides of the entire print, or the portion we intend to use, is traced. Next, a diagonal line is drawn from one corner of the tracing and continued through the opposite corner. If we wish to reduce our original photo, we will work inside the tracing, and to enlarge the original we extend the diagonal line outside of the original rectangle. In reducing a photo ten inches wide to five inches, measure along the common base line five inches and draw the reduced rectangle using the same diagonal as the original. The height of the new rectangle will be determined by the intersection of the vertical line and the diagonal.

Slide rules and circular scales are also available to handle sizing of photographs mathematically. You can buy these devices from art supply stores or your printer may be happy to give you one. While they will supply you with quick accurate dimensions for sizing photos, the less experienced publications editor may find it an advantage actually to visualize how small or large the photographs will appear in final layout.

A word of warning on photographic prints--handle them with care. The printed halftone impressions you wind up with in a brochure can't be any better than the original photographs so please don't fold, scratch, or roll them up. Keep them clean and flat in protective file folders. Two more don'ts--don't use paper clips to attach captions, and never write on the back of photographs, particularly not with a sharp, hard

lead pencil. Treat your collection of prints gently, and you will be able to use them over again many different ways, saving you both time and money.

So far we have been talking about ways to use the finished product and have neglected the most important element, the person behind the camera. If you have a good photographer, treat him or her well, for that person is in a position to make a most noticeable contribution to the appearance of your publications. When searching for photographic services, make an extra effort to find the best professional talent available. The woods are full of eager amateurs and semipros who will shoot your pictures at reduced prices, but it may cost you more in the long run.

While they may not be counted on to fill regular assignments, student photographers are a good source for campus action shots and feature material. Let the student newspaper and yearbook editors know that you will pay for good prints or negatives if available. Going rates are $5 for published prints and up to $15 for unusually good exclusive photos.

In no area is the difference between a really competent professional and a run-of-the-mill photographer more pronounced than in illustrative photography. This is the kind of imaginative and lifelike photography used in national magazines and in the best college brochures, annual reports, and fund raising materials. A top-notch photographer may charge as much as $400 to spend a day on your campus while a local commercial photographer might only charge $50 to $100 for a day's work. Before you decide to keep the difference in your budget, consider what you will actually get for your money. It is our experience that an expert can produce as many as 50 good photos in one day of shooting, and may often take more than 300 exposures. A keen-eyed and active illustrative photographer can in three or four days provide you with an extensive file of campus scene, student, classroom, and laboratory photos. Considering the small cost of the original photography compared with the overall expense of producing almost any brochure, it does not pay to settle for cut-rate photography.

Even after you find a satisfactory photographer, try to keep in mind that few, if any, handle all types of photography with equal competence. Don't expect excellent portraits, news and sports shots, research photo-micrometry, projection slides, and graduating class pictures all from the same person. Don't expect your photographer to be a mind reader either. When working on an assignment, he or she needs to know the exact nature of the job, the purpose of the photographs, and how they will be used. It will save a lot of time if you have made appointments in advance with all of the persons the photographer may need to see during the day. In some cases a rough shooting script outlining the locations and actions

to be covered will prove valuable. Make sure that you have secured clearances for shooting in classrooms, laboratories, and especially for contract research projects. Once you have given precise instructions and cleared the way, stay out of the way. Try to resist the temptation of looking over the photographer's shoulder. The photographer will appreciate it and get the work done faster and better.

What do you do when you need a picture for a rush publication and either bad weather conditions or lack of a photographer keep you from getting a new shot? The simplest solution would be to walk over to your filing cabinet and pull out a substitute photo from your files. Of course, this is not the answer to all picture needs, but a well-organized file of much-used campus photographic scenes can get you off the hook many times. No matter how many or how few photographs you use during a year, every publications office should maintain a file of commonly called-for subjects. Such a file should contain at the very minimum the following:

1. Outdoor campus scenes including several views of all buildings.

2. Indoor shots of a variety of classrooms and laboratories.

3. Recent portraits of top administrative personnel and prominent faculty members.

4. Student pictures covering a wide range of events and activities.

5. Sports action shots of all varsity and intramural competition.

6. Views of all public meeting rooms, auditoriums, fieldhouses, etc.

7. Library study rooms, student unions, dormitory lounges, and cafeterias (all with students, please; don't even keep a no-life photo).

8. Alumni activities, including head shots of prominent alumni. Also make sure you have a good collection of reunion and homecoming pictures.

9. Concerts, lectures, and dramatic presentations.

10. Architectural and interior design details such as doorways, staircases, decorative windows. These make good illustrative spots to break up text.

When your file runs dry and the picture cannot be shot, you may have to fall back on stock photos. Stock photographs are

available from a number of sources and cover almost every conceivable subject and situation. Among those organizations maintaining extensive files of prints are: trade organizations and business firms, professional associations, news services and newspapers, and libraries, both public and private. Occasionally you will need a picture of a particular historical event, a technical laboratory shot, or a scenic view of your community or a large nearby city. Stock photos may fill the bill in a variety of carefully selected situations. Stock photos may often be obtained free of cost from industrial concerns or chambers of commerce. Libraries are a rich source of historical and specialized subject photographs, which can usually be borrowed for a low fee. The neighborhood newspaper is, of course, a good place to turn for local background and for news shots, which your publicity office couldn't cover. It's a good idea to have some sort of a regular working arrangement with the local papers so that they will supply you with prints of all photos they take of campus activities.

The greatest diversity of carefully filed and indexed photographs is available from commercial photo services such as Black Star, Ewing Galloway, and Wide World Photos. Representing many top flight photographers located all over the world, these services can supply pictures of anything or anybody from aborigines to zeppelins. The usual fee for one-time use by an educational institution ranges from $10 to $50, and most photo syndicates will send you a selection of prints on approval.

No matter from what source they are obtained or in what type of publication they are used, photographs can be a strong ally in putting across your editorial message. People tend to believe in photographs more than words. The public's trust is an asset in using pictures to communicate an idea quickly and thoroughly, but it also poses a special responsibility for the editor. Great care must be exercised not to present a false impression through the over-zealous editorial selection of one-sided photography. No one expects that you will find a recruitment brochure with shots of unkempt students and decrepit buildings, but a selection should be made from honest photos of real students in real classroom situations. Nothing will get you in trouble faster than trying to fake "candid" shots. If you can't use honest photography to your advantage, the problems of your institution won't be helped by any kind of illustrative material. Used with imagination and discretion, photography can be a keystone in building a successful publications program.

Chapter 15

ART AND ARTISTS

It is probably fair to say that the world of art has had little direct effect on college publications. Indirectly, however, the major art movements from Cubism to Surrealism to Abstract Expressionism all have had a profound influence upon the art directors, the designers, and the graphic artists who set the tone for commercial graphic communication. And most college publications have in due time reflected these trends. However, the art we are discussing in this chapter is not just for museums and galleries. It can also have a valuable place in your publications. Like the editorial term, copy, art has many different meanings throughout the graphic arts. The type of art that we will concern ourselves with is the creative artwork of commercial or fine artists as it is used in printing and publications. Artwork can be used effectively in a variety of ways and offers a wide range of techniques such as illustration, architectural rendering, etching, oil painting, charcoal and ink drawing, calligraphy, water color, and cartooning.

One of the advantages in using art rather than photography is that the artist maintains complete flexibility and control over what to depict or to leave out. You may have a building on your campus that is an architectural gem but hemmed in by utility poles and much less attractive buildings. It may be difficult or impossible to take a suitable photograph, but an artist, with a few deft strokes, can catch the flavor and character of the building, leaving out all distracting elements. There is also the value of timelessness in a well-executed piece of art. You're not caught with automobiles in front of Old Main that in two or three years will be out of date.

Otto Storch, one of the country's most successful art directors, who later launched a new career as a photographer, explains the difference between art and photography this way:

> . . . There has been much said about the competition between photography and drawn illustrations . . . . It seems to me there is a need for both. The two, in many respects, are so different that they are hard to compare. An illustration suggests, whereas a photograph is usually a statement. The advantage in this to the illustrator is that he can get more reader participation by leaving more to the imagination of his audience.

A pen and ink drawing is one type of artwork that can be used in a variety of ways. Just changing the color ink in which

it is printed will give you a new and different effect. You might try a reddish brown for a fall piece and change to a dark green for spring. A variety of effects can be obtained from one piece of art, which would not be possible with a photograph. A photograph would look artificial but a drawing can take on a new attractiveness.

Many times artwork can also be reproduced in varying sizes without losing any of its effectiveness. An interesting design effect can be created by using illustrations full size on a cover and then in reduced size as a secondary design element for the title page or still smaller as a decorative paragraph break. Certain types of artwork provide flexibility in the production method you choose. A charcoal sketch, for example, can be reproduced as a halftone or line engraving on smooth-coated or rough-textured paper.

In planning the use of line drawings, there should be a relationship between the style of the artwork and the typography of a publication. For instance, a line drawing using bold black strokes and vigorous movement would lend itself very well in combination with many contemporary sans serif type faces. A soft-toned, finely executed etching would be complemented by a facing page of one of the old style Roman faces.

Cartoons are the most poorly done form of artwork in college publications. Most of the cartoons that are used in student handbooks, viewbooks, or catalogs would be better left out. Readers of college publications are too sophisticated to accept anything that is artistically crude or lacking in humor and style. When well done, however, cartoons can put across an idea quickly. By injecting an element of humor, the cartoon helps to fix the idea in the readers' minds.

Cartoons are particularly good when we have to explain academic or student rules and regulations. Here is a place where we can kid the red tape of the college, make our point, and at the same time let the student enjoy it. Faculty and staff handbooks also lend themselves to cartoon treatment. Cartoons can be used to spell out personnel regulations, retirement benefits, vacations, food service, and many other aspects of staff and personnel policy.

Almost all schools put out a campus map. It may be a simple layout of blocks, roads, and buildings, or an elaborate and professionally done rendering of the entire campus in perspective. Professionally executed perspective maps may cost from $15,000 to $20,000 just for the preliminary work and drawings needed to depict accurately a complex university campus. You are in luck if you have an artist available who can transform a flat outline map into a "three dimensional" view of your campus. A map that shows the main architectural features of

buildings and also gives the visitor and new student an idea of their actual size and exterior is much more valuable than a flat presentation showing just the location of the buildings. The use of a second color in which buildings appear in brick red or yellow against a contrasting background also improves the usefulness of the campus map.

A word of warning for those considering the use of general geographical area maps. Most maps, even those given out at service stations or by chambers of commerce, are strictly protected by copyright. Reproductions of any portion of these may mean legal action against those who violate the copyrights, even though it is done unintentionally. You may think that the city or state being mapped is public domain and therefore a map of it is everyone's property too. Tracing a copyrighted map is also forbidden and responsibility is shared by artist and publisher alike, even if they've reproduced a map through ignorance of the law.

A new development in campus maps is the publication of "free" maps by commercial firms who sell advertising in the maps to cover their printing costs and hopefully also make a profit. Many schools have signed on to these services at considerable savings in time and money.

All schools have a seal, coat of arms, or at least a monogram. All too often this a strange looking device that was designed many years ago for forgotten purposes and for different publishing and printing conditions than exist today.

Even if you have to keep the old seal for use on official and historical documents, you can still have a bright new one designed for student and promotional materials. An eye-catching college seal or, more properly, coat of arms can be used in a variety of ways. Used small in the corner of stationery, it can be repeated over and over again and will become an identifying mark or trademark for your school. An attractive seal or logotype can serve as a focal point about which you can plan the design of a whole family of publications. The use of a graphic device is a great time and money saver and at the same time ensures recognition for your catalogs or publications series.

The most expensive art that commonly appears in college printing is the architectural rendering. Hardly ever does a capital fund raising brochure appear without at least one architect's rendering of a proposed building, laboratory facility, or student lounge. A difference should be noted, however, between an architect's rendering and an "artist's sketch." An artist's sketch is often a fanciful flight of imagination as to what a building might look like. The architect's rendering is usually meticulously drawn from

approved building plans. The completed structure should bear some resemblance to the architect's rendering. A single, expertly done architectural rendering of a major building may cost between $800 and $2,500. This is a specialty for which there is great demand, and the demand sets the price.

Contemporary art, or what in succeeding generations is called "modern art," while sometimes unintelligible to the public, may lend itself to interesting publication use. You may find examples that would make fascinating cover designs done by members of your own art department. In using this type of art, one does not look for a pictorial type of representation, but rather for color, excitement, and eye-catching design. If your budget is severely limited, you may find that an interesting multi-colored oil painting can be reproduced effectively in black and white. It won't, of course, have the brilliance or the feeling of the original, but it may be worth a try. In reproducing an oil painting in one color, the use of a tinted stock or a linen-textured paper helps to catch the mood of the original.

Many interesting design and art possibilities are to be found in educational and research subjects themselves. This is particularly true in the sciences where we find unusual patterns and designs occurring in such fields as astronomy, metallurgy, biology, geology, and chemistry. While these pattern designs are not always suitable for photographic reproduction, an artist can pick out certain elements, enlarge them or isolate them, and use them in original and striking designs.

Computer graphics are rapidly becoming a viable art form. Starting a few years ago as image-forming games devised by imaginative computer programmers, computer graphics now can generate corporate symbols as well as architectural plans. Recently the noted sports illustrator and muralist Leroy Niemann using computer graphic imagery capabilities and pallette of more than 200 "electronic pigments" created a series of action paintings working only with a video screen and an electric stylus. Your campus computing center may turn out to be the source of an arresting catalog cover.

Introducing full-color artwork into your publications program calls for careful planning and even more careful budgeting. While still restricted by cost in college publications, four-color process printing is growing in use, particularly for covers of long-run brochures and in fund-raising materials.

Some caution needs to be exercised in selecting art for reproduction in full color. All artwork does not reproduce equally well. Artists' colors are generally divided into four types:

water, tempera, oil, and pastel. Water colors generally have transparent pigments while tempera colors are opaque. In painting with water colors, the artist applies thin layers to build up tones. The engraver's camera tends to see through these layers, so that covered up work or corrections will appear on the negative. Tempera pigments, however, are opaque and may be applied much more heavily. They are usually very contrasting and reproduce well.

Oil pigments, being opaque, are easy to reproduce. Corrections and over-painting can be done without difficulty and do not bother the camera, which picks up only the reflected light from the surface. Pastel colors are also opaque and reproduce well.

Whether a simple line drawing or a full-color reproduction of an oil painting, the art that finally appears in your school's publications must be more than just technically well-executed. It should honestly reflect the spirit and traditions of your institution. Using the work of a Dadaist artist on the catalog cover of a traditionally oriented liberal arts college would be an obvious mismatching of art and image. The kind of art you use should fall into place without clashing with the overall design scheme of your publications program. It should complement and strengthen the editorial message and yet be in character with both the school and the cultural background of the readers.

No matter what kind of artwork you seek or how you intend to use it, sooner or later you have to deal with the artist. The kind of artists we are apt to deal with do not necessarily sport beards, wear sandals, or live in garrets. These days it's tough to tell an artist from an accountant or a shoe salesman. In any event do not mistake an offbeat lifestyle for artistic creativity. The successful commercial artist is usually a good businessman and as such makes every effort to please customers as well as his or her aesthetic conscience.

Where do you find an artist? Before looking for an artist, look for someone who buys artwork regularly, such as an art director of an advertising agency or the production manager of a publicity firm. Even a small ad agency will often have contacts with a number of commercial artists. Since artists specialize, the art director or production manager may keep a file of the artists' styles and techniques such as illustration, cartooning, fashion, lettering, layout, etc. Since no artist does his or her best in every technique, it is important to match the artist to the graphic idea you have in mind.

When searching for an artist, don't overlook the art department of your own school, but proceed with caution. A professor who may give a splendid lecture on art appreciation

may not know a "rough" from a "comprehensive" as a commercial artist. However, it's worth a search since some of the nation's top graphic artists are to be found on college campuses, and not a few have never been asked to do one job for the publishers of their own school.

How much does artwork cost? The answer could be anywhere from $10 for a single spot drawing by a beginning artist to $2,500 for a cover treatment by a nationally known illustrator. Most commercial artists will set a minimum fee for any job no matter how small. Others will charge by the hour figuring in the time spent for consultation as well as creative work. However the artwork is to be priced, it is essential that the buyer and the artist have a clear understanding of the job, the time it may take to complete, and an approximate total cost. If your budget is severely limited, let the artist know what you have to spend before becoming involved in a project that may prove embarrassing to you and painful to him or her.

In working with most artists, one purchases the final artwork, or should purchase it, free and clear for all types of reproduction. For instance, if it is a good piece of work and you have an intelligent and creative artist, a good deal of careful planning should go into the sketch, engraving, watercolor, oil painting, or whatever type of work you have done, so that it will have a certain timelessness and can be used in a variety of ways to enable you to get your full money's worth out of the piece. The art purchased in this manner can be used in many different ways. Once you have paid an artist for his or her work, you may use it in reproduction without paying again.

Publications directors can stretch their art budgets by using clip art rather than original illustrations. For example the books in the Dover Pictorial Archives cost from $2.50 to $30 and provide clip art in such fields as 1800 woodcuts by Bewick, American portraits, wild flowers, primitive art, Renaissance woodcuts, etc. Dover states: "Purchasers are authorized to reproduce any of their pictorial contents without prior permission, acknowledgement or payment, provided that such reproduction does not constitute a republication of the book in part or as a whole." Catalogs of such books are available from Dover Publications, 180 Varick St., New York, N.Y. 10014.

Another godsend to the smaller institution or to the director with a limited art and photography budget is the Creative Communications Service sponsored by CASE. Designed specifically for college and university publications, these packages provide illustrations in such areas as teaching, research, alumni affairs, money, sports, student counseling, homecoming and reunions, and the like. The price of the packages varies from $25 to $75. CASE will provide further information about this service.

Getting the most out of artwork in your publications calls for good judgement on your part and creativity and technical competence from the artist. If you have to settle for mediocre artwork, do without it.

Chapter 16

STRETCHING YOUR PUBLICATIONS DOLLAR

> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside.
>
> Alexander Pope

No editor wants cheap publications, but everybody wants inexpensive ones. If cheap printing were the sole objective of a college publications program, we could simply advise black ink on white newsprint as the standard of excellence.

Such cheap publications may turn out to be the most expensive if they do not do the job they are supposed to do. You may not be able to afford cheap printing. If a particular publication fails to attract the quality students, funds, or public suport desired, it is no bargain at any price.

The college or university editor should conduct a continuing missionary program to convince campus colleagues that printed material bearing the name of the institution should not be looked upon as something ephemeral, dispensable, secondary. The appearance of the publications of your institution may carry just as much weight with your various publics as the architecture and landscaping on campus. The editor must fight the idea that printing is the first and logical place to trim the institutional budget.

Meanwhile, the editor may have to use every trick of the printing trade to stretch the publications budget. Even after he or she has succeeded in establishing a positive climate for printing excellence, the editor will want to continue to devise ways and means to get more for the college's dollar.

Here are a number of ways in which experienced publications specialists have been saving money without sacrificing essential quality.

1) Edit copy, not proof. One sure way to trim printing costs is to tighten editing and adopt a hard-line policy on alterations. Someone has figured out that it may take a typesetter as many as 23 distinct operations to insert a comma in a galley proof. If fiddling with copy in galley form is expensive, it is even more costly once the job has reached the page proof or press proof stage. An hour of typesetting may easily cost $25 and an idle press may cost several times this much. The more errors and style corrections you can catch before copy goes to the compositor, the less your jobs will cost.

One-time editorial decisions can effect long-time savings. For example, a decision to limit catalog course descriptions to, say, 35 words may save your institution thousands of dollars over a decade.

2) Plan publications well ahead of time. Printers who bid on short delivery jobs tack on whatever they will need to cover possible overtime pay. On the other hand, by extending your production schedules you will find quality printers who will offer low bids on your work to use it as fill-in between rush jobs. The quality need not suffer, but the printer will be able to use equipment and personnel to better advantage and can pass some of the savings along to your institution.

3) Avoid frills. In many situations the use of odd sizes, blind embossing, fancy folds, four-color process, gold stamping, die cutting, special scoring, and the like is a waste of money. Make sure decisions to choose these options are sound from the standpoint of readability, good design, and economics.

4) Shop for design. If you get your design work done on the outside, shop around. Creative design work that may be quoted at $40 to $60 an hour in New York or Chicago may cost half as much in a smaller city. Find young and eager designers who are building their portfolios and would like to include some samples from your school. Perhaps art and design professors in your own institution may do a good job on some of your publications, especially if they have production experience. The same holds true for faculty spouses with design training.

5) Pick type faces with care. Favor type faces that are large on the body; some 10 pt. faces are smaller in actual printed size than some 8 pt. faces such as Garamond. Choose faces with more characters per pica. In photocomposition specify light-to-moderate kerning. (Kerning refers to the reduction of white space between letters.) By adjusting the kerning, you can preserve readability but cut the length of copy by 3 to 5 percent.

6) Get more characters per page by changing the column measure. If you are setting a column 25 picas for a 6 x 9 book, you may wish to consider going to 28 or 29 picas. Even with smaller margins you will maintain readability with these measures and provide ample white space. Sometimes you can trim costs by going to a slightly larger page size with a double column format.

7) Do your own camera-ready pasteups. You will pay $15 to $20 an hour (1978 prices) for pasteups in most print shops. Perhaps you can handle many of these jobs in your own shop. On one recent publication, a printer asked $240 to key line a small booklet; a senior student in design did the work in six hours.

8) Use self-mailers. Ask yourself if an envelope is required to get your publication to its destination. If you can get by with a self mailer, you save the cost of an envelope and stuffing. Most of the magazines you get at home come through the mails without envelopes or wrappers; your catalog and other publications will get to the readers in about the same condition with or without an envelope.

9) Get bids on all but the smallest jobs. If the publications office has the authority to solicit typesetting and printing bids, it should view the bidding process as a device to save money rather than a bother. Perhaps small jobs under $300 or so may not be worth bidding out, but in most cases going through the bid process will save money.

Here are several guidelines: Never ask a printer to bid if you would not give the printer the job if he were low, match your printing specifications with the vendor's equipment and personnel, never limit yourself to vendors in a particular city or region if you can help it.

One small college in Michigan always sends out ten bids on each job on the theory that at least one estimator will make a mistake. This is not recommended.

10) Insist on realistic press runs. Some departments never seem to order enough copies of their publications while others are hoarding theirs for the millenium. Here is a good use for a planning guide. If the originator of the publication sits down and works out a detailed distribution list, he or she may realize that no more than 2,000 people in the Western hemisphere could possibly be interested in attending the proposed symposium or enrolling in the new curriculum. The customer might have come to the publications office with the idea that 5,000 makes a nice round press run. On the other hand, the customer may discover that the total mailing lists will call for twice as many copies as first planned.

Point out the cost advantages of ordering an extra 1,000 copies at the time of the first press run but do not talk customers into ordering excessive quantities. Even though an extra 1,000 copies brings down the unit cost of the job, these extra copies do cost money to print, to ship, and to store. And they become a temptation for the customer to indulge in indiscriminate mailings.

11) Do some or all of your own typesetting. You are probably paying $20 to $30 an hour for commercial typesetting (in 1978). Many publications offices find they can produce acceptable composition by hiring typists to operate equipment that ranges from the simple Selectric typewriters to sophisticated photo-composers.

Selectric and Executive typewriters produce strike-on, usually ragged right, composition, which is readable and inexpensive for such things as newsletters, posters, flyers, and the like. A well-maintained machine with carbon ribbon will give you the lowest cost composition you can find.

The next step might be a direct entry phototypesetter, which would cost about $15,000 at 1978 prices but will give you the capability of producing justified type with a variety of faces. No one should make the decision to go into more elaborate in-house typesetting without making sure the volume justifies the considerable cost. This cost includes far more than the basic cost of the machine. To get a realistic cost analysis, you must consider the maintenance contract, wages of the typist, Social Security and fringe benefit costs of personnel, down time, supervision costs, depreciation on equipment, paper and chemicals, utilities, possible new wiring and plumbing, etc. These are all costs that a commercial vendor must take into account in pricing composition and that a college or university should also consider in making any cost comparisons.

12) Investigate the possibilities of OCR composition. In Optical Character Recognition (OCR), you provide scanable copy typed with a special font on a Selectric typewriter. Your only investment is the $20 font and the cost--about $50--to modify a standard IBM Selectric 10 pitch typewriter. Since the key stroking makes up about 30 to 45 percent of the cost of typesetting, you may be able to cut composition costs by having a commercial typesetter scan your prepared copy. With OCR you get a choice of type faces and line justification without the investment in photocomposition equipment.

13) Use lighter weight paper. Paper, like tomatoes, is sold by the pound. If you can switch from a 50 lb. sheet to a 45 lb. sheet, you will save about 10 percent of the cost. Look at your paper requirements. If you can get by with a 60 lb. sheet instead of a 70 lb. sheet, with a 50 lb. instead of a 60 lb., etc., you will cut your paper costs and perhaps your postage costs as well.

Improvements in the strength and opacity of today's papers mean that a 45 lb. sheet is no longer considered lightweight. By definition a lightweight sheet is between 17 lbs. and 35 lbs. and includes the various Bible papers. You will pay a premium per pound on these lightweight papers but will probably come out ahead when all things, including postage, are considered.

14) Invite printers to suggest equivalent sheets and house sheets. Printers often buy paper in large quantities and can pass along some of the savings to their customers. Many such

house sheets have the same weight, opacity, and finish as the sheet you have specified but cost much less. You can sometimes get bargains in discontinued paper and closed-out stock. If a printer suggests an equivalent sheet, ask for a sample to make sure it will fit your requirements.

On some publications you may wish to go "first class" but remember that not one reader in 1,000 can tell the difference between a No. 1 and a No. 3 enamel. Be sure you can justify using the premium grade, which only a paper salesman or experienced printer would recognize. One major university saved more than $6,000 a year by switching from a rag content stock to a #1 sulfite for its stationery; the publications director says no one has yet discovered the change of stock.

15) Stick with standard sizes. Such sizes as 8 1/2 x 11, 6 x 9, 5 1/2 x 8 1/2, and 11 x 17 cut from standard press sheets and eliminate waste trim. Why pay for paper that is never printed? Standard sizes also save money on presswork.

16) Take advantage of web presses. The web press prints from rolls instead of sheets of paper; paper bought in rolls may cost 30 to 40 percent less than paper which must be cut into sheets. Web presses also run faster than sheet fed presses. Years ago web presses were considered only for jobs of 25,000 impressions or more but now many printers own small webs that are well suited for jobs of 10,000 copies or fewer. Identify the printers in your area with web capabilities and compare their bids with those of sheet fed printers. Your savings will be greater if you design a 5 1/2 x 8 1/2 book rather than a 6 x 9 since the former size fits web specifications.

17) Solicit bids from printers with Cameron belt presses. About 15 Cameron belt presses have been built and are in operation in the United States and a few others have been installed overseas. These presses print from a slightly raised surface using plastic plates affixed to a continuous belt; the process is closer to letterpress than to offset or gravure. In a sense the Cameron system combines the press-room with the bindery since rolls of paper start at one end of the Cameron and perfect bound books come out the other. These presses print in units of 12 pages and are best suited for books of 96 pages or more which do not have halftones or which can get by with halftones in coarse screens. The quality is not quite as good as sheet fed offset but the prices are attractive and the delivery quick. As many as 200,000 impressions have been run from one set of plates which can then be stored for any possible reruns. Some of the printers with this capability are Banta, R.R. Donnelly, and Kingsport Press.

18) Choose cheaper bindery methods. Specify perfect binding instead of stitching or stapling. New adhesives have vir-

tually eliminated the problem of having pages fall out of a perfect bound book and usually perfect binding is less expensive than other methods. For some brochures try a fold-out treatment instead of stapling to cut costs.

19) Try the tabloid way. For economy, nothing beats black ink on newsprint printed on a web press. If you can fit a publication into this format--schedule of classes, alumni newspaper, summer sessions announcement, annual report, or whatever--, you may find substantial savings. Many small daily newspapers have purchased web offset presses and will give low bids for such work, which can be done on weekends or after the daily newspaper press run.

20) Let other people pay for your publications. More and more institutions are using ads to pay for their telephone directories, schedules of classes, football programs, maps, etc. They either sell ads themselves to local merchants or enter into an agreement with a publisher to provide free copies in exchange for the use of the information provided by the college or university. One medium-sized university hired an advertising salesman for its directory and turned an annual $4,000 expense into a $4,500 profit. A large university might easily spend $25,000 on a telephone book which could be financed by the sale of ads. Be sure, however, to check the credit rating and reputation of any firm offering to provide you with free publications financed by ads. Some fly-by-night outfits have inflicted great public relations damage by their methods. Ask any firm to give you a list of recent clients and check to see if they have been satisfied with the arrangements.

21) Print biennial instead of annual editions. Most colleges have reported slower growth or even a decline of students, faculty, new programs, and the like during the past few years. The need for annual editions of such publications as the catalog or faculty roster is not so great as it was a decade ago. Substantial savings in editorial costs, typesetting, and printing can be effected by going from annual to biennial editions. Besides the catalog, other candidates for the switch to biennial might include the faculty handbook, campus map, and student handbook.

22) Use student help. Make use of your own students to write articles, edit copy, pasteup, proofread, undertake editorial research. They get practical experience and spending money, and you get an extra pair of hands. Many directors work through the journalism or art departments to find students who can contribute to the work of the publications office. Some offices make a standing offer to student photographers to bring in their contact sheets; the director selects photos he or she would like and pays so much per print. Sometimes you can even find a work-study student whose wages are paid 80 percent by the federal government.

23) Resist routine efforts to "dress up" publications. When some faculty people do not get the result they expected from a mailing, they assume that it was the quality of the printed piece that was the culprit. It may not occur to them that their program has a limited appeal or that they were soliciting the wrong people or had established an unreasonable tuition. If it was produced by cold composition, they will suggest linotype. If it was in one color, they may want two and if two, three, or more. More pictures may do the trick. The editor must evaluate these recommendations and in this case put the role of the printed piece in its proper perspective. He or she is an editor, not a magician, and publications efforts do not fall into the category of sleight of hand tricks.

24) Study postal regulations. Postal regulations and rates change so frequently that a manual such as this cannot hope to provide current information. Yet a publications director must become familiar with many of these regulations or risk having publications rejected as outsized or having higher than necessary mailing costs. A drawn-out dispute with the post office over the inclusion of college catalogs as second class matter has been settled, and most institutions should establish a second-class series for their catalogs and admissions materials. Obtain a copy of the Postal Service Manual and supplements and talk over postal problems with your local postmaster.

25) Continually re-examine your publications program. Today a publication that does no harm but very little good is too costly to continue. A sunset law for college and university publications might be a good idea; each year we should be asked to justify the purpose and evaluate the effectiveness of each publication before we go ahead with a new edition. We should look for publications that have outlived their usefulness, that can be combined with other publications, or that can be produced every two or three years instead of every year.

26) Keep up with technological advances in the graphic arts. If you do not broaden your technical background and keep abreast of new processes and techniques, you will not be in a good position to recommend economies for your school. In the 1965 edition of this book, we talked about zinc vs. copper engravings, storing Linotype composition, the Brightype conversion process, engraving files, and setting type on the Underwood typewriter--for most publications managers these are historical discussions. And in another decade or two, publications directors will have to become familiar with electrostatic, jet, and solid state printing. Our offices will be equipped with video display terminals instead of typewriters.

Take advantage of the many opportunities to learn more about typesetting and printing. Visit plants. Attend CASE conferences. Read magazines in the graphic arts field. Pick the brains of sales representatives. Exchange information with publications specialists at other institutions. Acquire a basic library of graphic arts books (see bibliography).

Many college publications directors can honestly say that they save their institutions more each year than they receive in salary. But they do not achieve these results while maintaining high editorial standards without a serious and continuing study of the printing field.

Chapter 17

THE NEW TECHNOLOGY

He who first shortened the labor of copyists by the device of movable types was disbanding hired armies, and cashiering most kings and senates, and creating a whole new democratic world: he had invented the art of printing.

Thomas Carlyle, Sartor Resartus

> With today's issue, the New York Times abandons a 19th-century printing process for one more in tune with the technology of modern industry. While the difference may appear slight to most readers, it has radically changed the way reporters, editors and technicians at The Times do their work.
>
> New York Times, July 3, 1978

Although this feature story didn't mention it, the New York Times not only left the nineteenth century but it left a communications tradition more than 400 years old. Many less distinguished papers led the technological revolution, but, with the move of the Times, we have a journalistic stamp of approval that somehow makes it OK for college publications offices to consider such things as computer memory banks, editing terminals, video screens, electronic typesetting, laser scanning beams, optical character recognition, and even floppy disks. Well, if not today, certainly tomorrow.

While the New York Times finally took the plunge into electronic journalism, its West Coast rival, an early leader in the use of computer technology, showed the vulnerability of trend-setting equipment in the following news item.

> A cup of coffee cost the Lost Angeles Times a million dollars. It seems that a cup was left on a photo-setting computer. Somehow the cup was knocked over and the coffee leaked into the computer circuitry and wiped out the memory. It cost the Times a million dollars to have the paper printed at another plant and to have replacement parts flown in from the East Coast.

There is some question today as to whether the new technology of graphic communications will work for us or work on us. There are many indications that, unless we run very fast, we wind up as slave rather than master. Many of us have already

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heard the whip of an ever-demanding computer complex crack across our campuses. It would be pleasant if we could just stand back and wonder at these scientific marvels, and then go back to the comfortable days of the old print shop. Unfortunately, perhaps, if we are in the communications business, we are going to have to make our peace with what has been called the "Gee Whiz hardware." Computers and cathode ray tubes are replacing the old gang in the composing room, and electronic scanners are taking the place of the critical eye of the master pressman. Of course these changes aren't all going to arrive overnight, or even next year, and not entirely even 10 years or 20 years from now. Progress in the graphic communications field has come through evolution, not revolution. And every technical change has come about for economic reasons. The publishers of medium-sized newspapers do not install $100,000 phototypesetting systems unless they are sure they will pay off.

The craftsmanship involved in communications graphics and college publications is rapidly moving from the printer into the hands of the designer and editor. With the automation of many printing processes, the craftsmanship that goes into a magazine, for example, must be supplied by the artists, photographers, and designers in the publishing office. All the elements of graphic quality go in before a single press rolls.

In a sense we have been moving away from individual craftsmanship ever since Gutenberg printed his first book with movable type. Every development in the printing industry since then has been to remove the hand of man and substitute the machine. The artisan has been transformed by the economic force of mass communication into a supervisor of electronic equipment.

Before we shed too many tears for the fading vision of the old-time printer gamely battling automation with the trusty platen press, we might have a look at the future. It must first be granted that today the printing industry is at an awkward transitional stage, caught between a 400-year-old tradition and the new age of electronic communication. But once over the hurdle of justifying the new techniques for economic reasons alone, the creative possibilities for producing exciting graphic materials are enormous.

Electronic layout systems are now found in a few university printing plants and in a short time may replace the ubiquitous typewriter in some progressive publications offices. A position title has already been created for the staff members who operate this equipment as the following excerpt from the typographical publication U&lc makes clear.

> The Typographics Director, operating the keyboard, will call up onto a TV-like screen all the elements that comprise the page, ad, or area being worked on.

> Each will be positioned, via keyboard instruction. The more capable machines will display text and headlines in their correct size and style and will size pictorial elements and position them too. The screen will display the layout, giving the designer a preview of how the job will look. Less sophisticated machines will simulate type styles, leave space for illustrations and pictures, and may represent the area to scale in less than actual size.
>
> In many cases, when the typographic director previews the basic layout he/she will be able to electronically change the selection, size and position of the elements. Paper proofs can be produced of the final version or of any variation wanted for future reference. When the layout is finally approved, it can be stored for future use or further revisions, printed out immediately on paper or film, or sent as information to the typesetting unit where it will cause the type to be set and positioned as per the layout.
>
> These electronic layout systems will increase the designers' productivity, make it easier to create a and view alternative solutions, and expedite their final production. But, as fantastic as the machines are they won't exercise design judgment. They are only slaves and to maximize their value they will need a creative person with an understanding and appreciation of typography to command them--a typographics director. . . . Graphic arts quality is entering the office of the future. Here will be found the typographics director, the information manager, the director of communications--and others.

And among the "others" we must assume will be college publications directors and university editors.

Not too many of you do your editorial chores seated in front of a video screen but the crystal ball gazers tell us it's not too far in the future. Those who do not look fondly on change can take heart by noting that colleges and universities have been 10 to 20 years behind the communications industry in their adoption of any technology.

It might be a therapeutic mental exercise for those of us who sometimes feel we are losing our never-ending battle for printing quality to take a look at some publications in the future. These future images were first projected 10 years ago, and this writer suspects that they will still be on the publications horizon in 1999.

Let's take a look at what may happen to some of our publications in 1999. There's nothing special about that year except

that it's far enough away to make speculation safe. Our most costly publication and one that has defied almost all real change for more than a hundred years is the college catalog. In 1999 we might see a campus scene something like this: John Jones, a freshman, has just arrived and is entering the student services building, which in 1979 was the university bookstore and in 1909 was the school chapel. Inside the lobby he stops at a row of telephones over which is a sign saying, "Information for Incoming Students." His questions are answered by a pleasant but slightly mechanical-sounding voice, and he is directed to an office designated Program Coordinating Center. Here he presents a small plastic card containing his identification credentials, his scholarship or loan fund rating, and his complete secondary school record. After waiting a bit he is met by an attractive young admissions technician and led into a cubicle furnished with two chairs and a small computer input unit. The freshman and the technician chat a moment before the technician produces a small envelope containing several punched cards. These cards represent the results of a battery of aptitude and interest tests plus predetermined coding for the study programs John thinks he may wish to enter. The admissions technician glances over the punched cards and then feeds them one at a time into the computer input unit. John is then told to wait in the outer office until his name is called.

While John bites his fingernails and the admissions technician is having a cigarette, the latest in a long line of computer generations is humming away turning out a personalized college catalog. In a matter of seconds John's record is analyzed, his ambitions are weighed, and a variety of options decided upon. The computer center itself is a few miles off campus in a specially designed facility, but through a system of input and printout stations it reaches into every department of the university.

The printout unit in the admissions office is an advanced model which can electronically generate up to 20,000 graphic characters per second. An office worker gathers up the 50 or so pages of John's catalog, puts them into a plastic binder and calls his name. As our new student picks up his 1999 catalog he notices that his photograph, name, and identification number are printed on the first page. On following pages are pictures and background sketches of his faculty and student adviser, as well as a campus map which indicates all the buildings in which he will study, and his living unit.

Course descriptions in his program areas are several pages in length and contain information on the teaching approach of each professor as well as library research codes.

"Pipe dreams?" Perhaps, but still possible with the communications technology that already is at hand. An eminent jour-

nalism and publishing authority like Dorothy F. Williams, recently retired Simmons College professor, forecasts a take-over by the electronic media.

> The spin-offs from new electronic media will shatter current notions of how we should produce all periodicals, including our alumni publications.
>
> Within the next four or five years, alumni editors will record special educational news and features on videodiscs and bind them into alumni publications. Already, producers can turn out an experimental videodisc at the price of an LP record and at the speed with which a metropolitan daily newspaper is printed. Once discs are mass-produced, their price will drop within a realistic range. As a result, alumni readers will be able to view, in color and on their TV screens, stories about their colleges and graduates.
>
> Waiting in the wings is an even more remarkable development--the digital card. With a price tag of only 50 cents, the digital card will top the videodisc in the amount of visual information it can deliver to readers' TV screens. One small card could carry the entire contents of your publication.
>
> Cable TV, with its free local access privileges, will provide still other approaches to the delivery of publications. For example, your alumni magazine could become a videomag. . . . The arrival of the age of instant publication will mean the departure of old delivery methods. Magazines will bypass the U.S. Postal Service and flash their tables of contents on your readers' TV screens. If readers have two-way cable TV, they will press a button and one article or all the articles will print out on their TV sets. In a sense, readers become their own editors.

There is no question but that the science of electronic journalism is ready and waiting, but practical economic considerations may keep your videodisc alumni magazine off stage for many years to come. And some experts don't think that college graduates are going to completely forsake reading for video watching.

Nancy Naylor, who edits The UCLA Monthly, reacts this way. "A lot of the alumni we're trying to reach are reading types who don't often turn on the tube. They would have to buy equipment to play videotapes or pay to bring in cable TV. . . . Also, it would take another generation of trained multimedia people to produce and market these alumni communications."

Just as TV did not completely supplant radio or the motion pictures, we are certain that its more sophisticated uses will not drive out newspapers, magazine, or even college catalogs. The range of means to communicate will be much wider, but each new technological advance will fill a particular niche depending upon effectiveness, cost, and public appeal.

For purposes of probing the foggy future, let us picture a scene in 1999 in which a university has decided to forego a printed annual report in favor of an electronic message.

The annual report has just arrived in the mail. It has been sent in a small box just three by four inches wide and about half an inch thick. This size caused some consternation in the development office as they figured that some wealthy old timers might miss it in a stack of junk mail. Sad to say, the 1999 postal service has still to solve many long-standing problems.

After sorting through her monthly bills, alumna Susan Smith opens the little box from her alma mater and finds a video tape cartridge. One side of the plastic container is marked Picture Side 1; the other, Video Printout Side 2. After dinner the alumna calls her family into their den and switches on the set. A large screen hidden in the wall flashes on. She inserts the annual report tape into a slot in the TV console, and the sound of the alma mater fills the room, along with color views of the campus.

The nostalgic introduction fades away and is quickly followed by a closeup of the president. "Alumni and friends of the university," the president begins, "it is indeed a rare personal privilege to be able to visit with you in your homes and to bring to you in word and picture the events and achievements of a challenging year." Helping the president tell the story for the video tape audience are a number of his key administrators, some outstanding faculty, and a panel of carefully selected students.

As the highlights of the year unfold, pictures of the actual happenings are cut into the taped report. The alumna and her family see some action shots from the homecoming football game, the dedication of a new space sanitation laboratory, and some on-location pictures of an underseas experimental farm. A year of university activities is compressed into a half-hour show.

Any portion of the taped report may be seen as often as the viewer wishes and may also be saved to be shown to friends or groups of prospective students.

At the conclusion of Side 1, the president invites the audience to use the second side in their video printout system for a

graphic reproduction of the university's financial report. The video printout unit electronically generates images for balance sheets, charts, and graphs. These images are reproduced on paper by electrostatic printing and in a matter of minutes the alumna has a sheaf of multicolor documents to ponder. All of the graphics in the financial report are produced by a computer programmed to design and develop graphic interpretations from statistical analysis.

The video-taped annual report of 1999 if wisely produced could be a school's most important communication effort. But the new technology will not have served to answer the old editorial question of what to put in and what to leave out.

While the futurists depict a communications table overflowing with an assortment of electronic goodies, the task of the publications person will remain constant--whether forming words and pictures to be displayed by ink on paper or by a beam of electrons focused on the face of a cathode ray tube. The task is simply to communicate as effectively as possible to a variety of audiences. There are those of us who will miss the smell of fresh ink and the thump and clatter of a good sturdy press. Hopefully there may still be some independent souls even into the twenty-first century who will happily be feeding paper into a well polished Chandler and Price. But for those who must survive in the changing world of publications, some knowledge of computers, electronic media, and the new technology will be essential.

Techniques have now been perfected and systems developed which can completely change the way we communicate. How fast these changes will be adopted depends upon how much they are needed, or how competitively advantageous they will be. One thing is certain, it is no longer a question of <u>whether</u> we are to become involved in the new technology, but <u>when</u>.

APPENDIX

A number of colleges and universities publish publications guides for their own faculty and staff. The appendix reproduces one which has been prepared by Purdue University. In its original format it is a 4 1/2 x 8 1/2 booklet. (In some cases Purdue style differs from CASE style).

YOUR GUIDE TO BETTER PUBLICATIONS

Office of Publications

Purdue University

General Information

ROLE OF THE OFFICE OF PUBLICATIONS

In a typical year the Office of Publications (OOP) will produce about 400 publications--brochures, books, posters, leaflets, etc. Some of these are all-University publications such as the catalogs or campus map which are funded in the publications budget. Many others are edited and designed for various University schools, departments, and offices. In each case the office tries to publish material which is accurate, readable, attractive, up-to-date, and economical. The Office of Publications makes no charges for editorial or design work.

The office also has the responsibility for checking copy in all publications printed by Central Duplicating Service or commercial vendors. These printers have been instructed not to proceed with such jobs without a signed OK from the Office of Publications. This does not extend to office forms, student publications, tickets, etc.

The Office of Publications reports to the Vice President for Advancement along with the office of Public Information, University Development, and University Relations.

GENERAL GUIDE IN PREPARING COPY

Submit your manuscript on 8 1/2-x-11-inch paper with one-inch margins on each side and the bottom.

Type your manuscript, double spaced.

Begin the first page of the manuscript one-third of the page from the top.

Do not attach any copy to the manuscript with cellophane tape or staples. We suggest you use rubber cement.

Mark copy in pencil rather than ink.

Do not submit copy as part of a layout. Prepare your manuscript as requested and submit it separately from a

"dummy" or layout. Key the copy to the dummy by some notation, such as "A," "B," "C," etc.

Clients may be asked to provide more acceptable copy if the original copy is typed single spaced or handwritten.

STYLE REQUIREMENTS

Clients submitting copy for publications to be processed by the Office of Publications are asked to follow University style. The Style section of this manual is not intended to serve as a complete style manual but it does highlight some of the common areas of style. For a more complete guide, please refer to the 12th edition of A Manual of Style, published by the University of Chicago Press. Adoption of a uniform style provides a measure of consistency for Purdue publications and makes the work of our editors, typesetters, and proofreaders much easier.

INITIATING YOUR PUBLICATIONS

Your first contact should be with the director of publications; if the director is unavailable please contact the associate director. The director will assign an editor and designer to work with you. Editors and designers are instructed not to accept new jobs from clients which have not been so assigned.

At your first meeting with an editor and designer you will be asked to help fill out a planning guide. The editor will ask you for such information as the intended readers of the publication, number of copies to be printed, delivery date, budgetary limitations, etc. Depending on the nature of the job, you may have further meetings with the assigned editor and designer to work out details.

COST ESTIMATES

How much does a three-bedroom house cost? This question is about as easy to answer as questions about a proposed publication whose quantity, format, word count, halftones, and the like are indefinite. The Office of Publications hesitates to give "ball park" estimates because each publication is a tailor-made product. When you have nailed down specifications, we will be happy to get bids.

COMPOSITION AND PRINTING BIDS

Most of the composition and printing for publications going through the Office of Publications goes to the low bidder. The office solicits bids from printers throughout the state and tries to match the capabilities of the vendors with the requirements of the particular job. You should allow several days for preparation of specifications and a week to get bids back from vendors. On complicated jobs this may

require even more time. Working from the planning guide, the editor and designer will prepare specifications for your job.

REQUIRED PAPERWORK AND AUTHORIZATIONS

The editor with whom you are working will tell you what paperwork will be required to start your job. For publications going to commercial typesetters and printers we need a signed Form 12 Rev. for each vendor. This form should be sent or delivered directly to the Office of Publications before work can proceed; sending the form to the Purchasing Department only delays your job since it will be routed to the OOP. You may wish to indicate the quantity on this form but the editor will fill in specifications regarding paper stock, binding, inks, etc. If the publication will be produced by the University's Central Duplicating Service, the client will initiate the work by furnishing Central Duplicating with a signed work order. The designer will be happy to assist the client in preparing specifications for this work order.

TIME FOR DELIVERY

An average job (e.g., an eight-page booklet) will take four to five weeks for delivery. If the publication requires extensive design, add two to three weeks to this schedule. This assumes that the client will provide immediate proofreading of galleys and pages. A scholarly book may take as long as nine months to produce and a poster might be completed in two weeks. Jobs going through the office during the Thanksgiving and Christmas holidays will take somewhat longer than the average.

Each publication is a tailor-made product. Ample time should be allowed for the many steps in production in order to conserve the University's printing dollar and to minimize the chances of error. A typical offset job will involve the following steps after copy has been written and the planning guide has been prepared: editing by OOP editors, designing, bidding, typesetting, proofreading galleys, returning to the typesetter for reproduction proofs, proofreading repro proofs, preparing key lines or boards, returning to printer, checking silverprint or page proof, returning for revisions if necessary, giving OK to print, printing, binding, and delivery.

DESIGN

The graphic designers in the OOP will assist any University school, department, or office in its design needs. There is no charge for their services.

However, the OOP functions as a publications office rather than as an art/design service. We provide design services for those publications for which we assume editorial responsibility. We do not have enough people to provide a general art and design service for the production of signs, charts, advertise-

ments, slides, illustrations, teaching aids, etc. Our designers will be happy to suggest sources on and off campus for technical drawing and the like.

PASTEUP

Preparation of key lines or boards for offset printing should be considered part of the manufacturing process. Most printers who do Purdue work can take a rough dummy and turn it into camera ready art. Our graphic designers keep busy creating designs and preparing key lines for all-University publications. Once in a while they can spare the time to undertake the key lining of a client's publication but they do not automatically assume this responsibility. When they have a backlog of creative design work--and this is most of the time--they will ask the printers to include the cost of pasteup in their bids.

PHOTOGRAPHS

The photographer for the Office of Publications provides photos for publications of the offices of University Relations, Public Information, University Development, and Publications. In rare cases the photographer will provide photographic services for other departments. Otherwise clients are encouraged to use the services of the Photographic Section of the Department of Audio-Visual Production, free-lance photographers, and others. Polaroid photos and attempts to convert color slides into black and white pictures seldom meet quality standards.

PROOFREADING

The client bears the main responsibility for proofreading galleys and pages. Each proof should be initialed to avoid any misunderstandings. Please try to use the standard proofreading symbols found in this manual and in most dictionaries.

AUTHOR'S ALTERATIONS

Typesetters do not charge for correcting their own errors but they must charge for changes made at the customer's request.

The cost of making changes in galley and page proofs has gone up greatly in recent years. The change of a single comma or word can easily cost $2.50 or more because of the resetting, proofreading, etc. which are involved. You will help conserve the University's printing dollar by keeping author's alterations to an absolute minimum. The best advice is still: edit copy, not proof.

DISTRIBUTION OF PUBLICATIONS

The Office of Publications includes a mailing room which handles U.S. and campus mailings of publications for which the

office is responsible. The mailing room must meet the mailing requirements for second-, third-, and fourth-class mail and prepare mail shipments according to post office regulations. The publications office does not operate a general mailing service for materials it does not handle; please make such arrangements with Central Duplicating Service.

SAMPLE COPIES

Vendors will be instructed to furnish 12 copies of each publication directly to the Office of Publications. These copies are needed for archives and other purposes.

OFFICIAL UNIVERSITY SEAL

Responsibility for monitoring the use of the official University seal on all University publications has been given to the Office of Publications. The office will provide reproduction proofs of the seal in various sizes as well as a sheet of instructions. The seal should not be used with additional borders, ornamentation, or overprinting nor should other logos incorporate elements of the official seal.

STATIONERY

All schools, departments, offices, and other agencies of the University will use letterheads and envelopes printed according to standards established for official University stationery. These standards were set by the president by memorandum dated April 19, 1976. The director of purchases and stores has overall responsibility for the consistent application of these standards and will act on all requests for exceptions.

LOGOS

The Office of Publications will assist schools, departments, offices, and agencies in developing logos for use on stationery and publications. All such logos must be approved by the director of purchases and stores, must be registered with the Office of Publications, and must not be replaced or modified for a five-year period from the date of registration.

TELEPHONE SYSTEM

The telephones in the Office of Publications are on the Centrex system. Staff members answer their own phones but if they are not at their desks no one will answer. If you wish to leave a message, please dial the main office phone: 749-6286. See the inside back cover of this booklet for phone numbers of individual staff members.

PUBLICATIONS OF THE OFFICE OF PUBLICATIONS

The Office of Publications works with all schools and departments on campus but it also has many publications of an all-University nature for which it is responsible. Some of these are the catalogs, Introduction to Purdue University, Purdue Reports, Sercle, Welcome to Purdue campus map, Financial Report, Religious Life at Purdue, schedules of classes, summer sessions booklet, admissions booklets, Faculty and Staff Handbook, Purdue & You, Faculty and Staff Roster, General Information, Purdue University Press books, Financial Aid for Students, Perspective, Guide to News and Publications Services, and the Student Handbook. Altogether the office produces about 400 publications or issues of publications during an average year with a total press run of some four million copies.

DAILY MEMO

The Office of Publications publishes the Daily Memo which appears on the inside back page of each issue of the Purdue Exponent. This page includes news, professional achievement items, a calendar, Ph.D. examination schedules, addenda to the schedule of classes, etc. Items for inclusion in the "Professional Achievement" secion should be submitted on a form available from the OOP.

PERSPECTIVE

The Office of Publications publishes the 12-page bimonthly tabloid Perspective. This goes to approximately 200,000 alumni, parents of students, and staff members. Robert W. Topping, assistant to the vice president for advancement, edits Perspective, and Lyn Doyle, assistant director of publications, serves as managing editor.

PURDUE UNIVERSITY PRESS

The Press publishes five or six scholarly books each year. It operates as a unit of the Office of Publications but control of the imprint and general policy decisions are vested in the editorial board appointed by the provost. Personnel of the office edit, design, proofread, advertise, promote, and sell these books. Persons who wish to submit book manuscripts for consideration by the editorial board should contact the director of the Press. The Press publishes an annual catalog of books in print and also a leaflet describing its operations and the procedure for submitting a manuscript.

MODERN FICTION STUDIES

Members of the Department of English edit the quarterly journal Modern Fiction Studies, but the Office of Publications handles circulation and distribution.

OTHER PUBLICATIONS OFFICES

Several other campus offices besides the Office of Publications produce publications. The publications section of Agricultural Information publishes hundreds of bulletins each year for the Agricultural Research Service and the Cooperative Extension Service. The Purdue Alumni Association edits the Purdue Alumnus which goes to approximately 35,000 alumni nine times a year. The Purdue Exponent is published daily during the regular school year and twice a week during summer sessions. It is published by an independent nonprofit corporation, the Purdue Student Publishing Foundation.

Style

I. CAPITALIZATION

When in doubt, do not capitalize.

Capitalize

1.1 Proper nouns, months, days of the week, but not the seasons.

1.2 All words, except articles, conjunctions, and prepositions in the titles of books, plays, lectures, musical compositions, etc., including A and The if at the beginning of the title.

The Man Who Came to Dinner

"On the Response of the Timoshenko Beam to a Gaussian Stochastic Process"

1.3 All conferred and traditional educational, occupational, and business titles when used specifically in front of the name; do not capitalize these titles when they follow the name.

Arthur G. Hansen, president of Purdue University, or President Arthur G. Hansen, Purdue University

Frederick R. Ford, executive vice president and treasurer, or Vice President Frederick R. Ford

M. Beverley Stone, dean of students, or Dean of Students M. Beverley Stone

Prof. James R. Maris is head of the Department of Aviation Technology

L. M. Warshawsky, chief of the Analog Computation Branch, Wright-Patterson Air Force Base, or Chief L. M. Warshawsky of the Analog Computation Branch, Wright-Patterson Air Force Base

1.4 The word university, whenever referring to Purdue University, even though the word Purdue may not precede it.

1.5 The words Army, Navy, and Air Force, when referring to United States armed forces, whether or not preceded by the letters U.S.

1.6 The words association, building, center, club, conference, department, division, hall, office, senate, street, university, etc., when used as part of a title; thereafter, do not capitalize the words association, building, etc., when used alone to refer to that specific place or group.

the University Senate--thereafter, the senate

the Department of Physical Plant (or Physical Plant Department to avoid repetition)--thereafter, the department

the East Faculty Lounge--thereafter, the lounge

the Audio-Visual Center--thereafter, the center

the West Lafayette Campus--thereafter, the campus

1.7 Board of Trustees--thereafter, the board or the trustees.

1.8 A specific course or subject, such as: HIST 525, Problems in Twentieth-Century German History.

1.9 Entire geographical names:

the Wabash River

Turkey Run State Park

1.10 Geographical regions of the country, but not points of the compass:

the Middle West or the Midwest

northeast

1.11 Names of athletic clubs and teams:

the Boilermakers

the Chicago White Sox

1.12 Names of all races and nationalities:

Negro, Caucasian, Nigerian, Irish, Japanese

1.13 The word room when used to designate a particular room:

Room 309 of the Pharmacy Building

1.14 Official college degrees when spelled out:

Bachelor of Science in Agriculture

Doctor of Philosophy

1.15 Named, distinguished, and similar professorships.

Do not capitalize

1.16 Titles standing alone or in apposition, such as: The dean of the School of Management must approve all research projects; contact the dean of students for further information; Alice Jones, professor of English, will speak at the symposium.

1.17 Names of school or college studies, fields of study, options, curricula, major areas, or major subjects, except names of languages, unless a specific course is being referred to (see also 1.8).

He is studying philosophy and English.

Each student must meet core requirements in science and the humanities.

Purdue offers a curriculum in industrial education.

The School of Agriculture offers degrees in the following fields of specialization: animal sciences, horticulture, etc.

1.18 Organized groups or classes of students in a university or high school, or the words freshman, sophomore, junior, senior, or graduate, when they refer to the year in which a course is to be taken or to the classification of the student.

ENGL 101 should be taken in the freshman year.

John Smith is a junior in the School of Science.

The senior class will conduct its annual election tomorrow.

1.19 Unofficial titles preceding the name: comedian Jonathan Winters.

1.20 Designations of officers of a class, social organization, etc.

Paula Smith is president of the Purdue Women's Dinner Club

She was elected freshman class secretary.

1.21 The words or abbreviations:

a.m.	honors
p.m.	line
baccalaureate	master's degree
doctor's degree	page
federal	paragraph
government	state

1.22 The words offices, schools, and departments when referring to more than one individual office, school, or department: schools of Veterinary Medicine and Chemical Engineering (but Schools of Engineering).

II. ABBREVIATIONS

When in doubt, spell word out.

Abbreviate

2.1 The following titles when they precede a name: Dr., Mr., Mrs., the Rev., Fr., and all military titles.

2.2 Other titles, such as professor, only when they precede the first name or initials; spell out titles when they are used before the surname alone:

Prof. E. B. Smith
Professor Smith
Profs. E. B. Smith and J. T. Jones
Professors Smith and Jones

2.3 Page to p. or pp. in footnotes or bibliographical material; spell out when used in text material (page not Page).

2.4 Central daylight saving time as CDT, without periods (not CDST).

2.5 Use the ampersand (&) only in corporate titles or course abbreviations.

2.6 The word Saint when used to refer to such cities as St. Louis, St. Paul, etc.

2.7 Complimentary titles, such as: Mr., Mrs., and Dr., but do not use them in combination with any other title or with abbreviations indicating scholastic or academic degrees.

Paul Huston, Ph.D., not Dr. Paul Huston, Ph.D.

Carol Green, M.D., or Roger White, D.V.M., not Dr. Carol Green, M.D., or Mr. Roger White, D.V.M.

2.8 The degrees Bachelor of Science, Master of Science, Master of Arts, Doctor of Philosophy, and Educational Specialist, to B.S., M.S., M.A., Ph.D., and Ed.S.

2.9 The department name of a course when it is followed by the course number.

Besides an elective course in English, MA 333 should be selected by the student.

2.10 When it is necessary to use a subject-matter designation and course number to identify a specific course, e.g., MA 111, use the official subject-matter abbreviation. If you are in doubt about what these designations are, contact the Office of Schedules and Space.

Do not abbreviate

2.11 Names of countries other than U.S.A. and U.S.S.R.

2.12 Given names, such as George, William, and Charles.

2.13 Names of states, when following names of cities and towns.

West Lafayette, Indiana

2.14 The words association, avenue, boulevard, department, institute, street, etc.

2.15 Names of months.

2.16 Christmas in the form of Xmas.

2.17 The word percent, not pct.

In general use the word percent, but in scientific, technical, and statistical copy use the symbol %.

Of this year's student enrollment, 63 percent are men and 37 percent are women.

Reports of spirocercosis in dogs vary from 2% to 100% of the canine population examined.

Pittsburgh and Jersey City each lost 0.2% of their 1960 population. The greatest percentage growth was experienced by Las Vegas--115.2%.

2.18 Parts of geographic names, except Saint in St. Louis, St. Paul, etc., unless they are used in tabular matter.

Fort Wayne

North Dakota

2.19 Assistant and associate when used in a title, such as:

assistant professor of bacteriology

Note: abbreviations may be used more freely in tabular matter.

III. PUNCTUATION

3.1 Use a comma before the words and and or in a series.

The annual Gala Week show will be presented by the Varsity Glee Club, the Purduettes, and the Symphony Band.

3.2 Place a comma after digits signifying thousands: 1,150 students; except when reference is made to temperature: 4600 degrees.

3.3 Follow a statement which introduces a direct quotation of one or more paragraphs with a colon. Also use a colon after as follows.

3.4 Introductory words such as to wit, namely, i.e., e.g., and viz should be immediately preceded by a comma or semicolon and followed by a comma.

3.5 When listing names with cities or states, punctuate as follows: George Andrews, Frankfort, president; Carol Green, Lafayette, vice president; etc.

3.6 In making the plural of figures, use an apostrophe:

the early 1890's

the Three R's

3.7 Punctuate years of college classes with an apostrophe:

Class of '76

John White, '19

3.8 Call letters of radio stations and alphabetical abbreviations of groups or organizations such as ROTC, USDA, or WBAA should be capitalized and written without periods or space; but letter symbols of degrees, B.S., M.S., Ph.D., and of the U.S., U.S.A., and U.S.S.R. should be capitalized and written with periods.

3.9 Master's and doctor's degrees should always be written with an 's. Never write masters' degrees.

3.10 Hyphenate and place in quotation marks "All-American" when referring to Purdue's "All-American" Band.

3.11 Do not hyphenate the words vice president and words beginning with non, except those containing a proper noun.

non-German

nontechnical

3.12 Do not place a hyphen between the prefixes pre, semi, anti, etc., and nouns or adjectives, except between nouns or adjectives which begin with a vowel or which are proper nouns.

predentistry

pre-enroll

pro-American

3.13 Do not place a hyphen between the prefix sub and the word to which it is attached.

subtotal

3.14 Hyphenate the word X-ray and use a capital X.

3.15 Hyphenate part-time and full-time when used as adjectives, and hyphenate any modifying word combined with well, when preceding a noun.

well-built engine

well-grounded in mathematics

3.16 Use the nonhyphenated spelling of a word if either spelling is acceptable.

3.17 When writing a date, place a comma between the day, if given, and the year, and after the year.

July 4, 1980,

3.18 Do not place a comma between the month and year when the day is not mentioned.

July 1980

3.19 The titles of books, essays, long musical compositions, pamphlets, periodicals, etc., should be italicized, while titles of book series, radio and television programs, songs, lectures, and parts (chapters, titles of papers, etc.) of volumes should be placed in quotation marks.

3.20 Use single quotation marks for quotations printed within other quotations.

3.21 Use single quotation marks in headlines.

3.22 If several paragraphs are to be quoted, use quotation marks at the beginning of each paragraph, but at the end of the last paragraph only.

3.23 Set quotation marks outside periods and commas and inside colons and semicolons. They should be set inside of exclamation points and interrogation marks that are not part of the quotation.

3.24 No quotation marks are necessary in printing interviews when the name of the speaker is given first, or in reports of testimony when the words question and answer or Q and A are used, such as:

Q: Who will benefit from the plan?
A: Full-time staff, students . . .

Jones: How do you plan your curriculum?
Smith: A committee does that.

IV. FIGURES

Use figures for

4.1 Numbers 10 or over, including ordinal numbers: 22nd.

4.2 Days of the month, omitting rd, th, st, nd: April 6, June 1.

153

4.3 Degrees

longitude 67° 03' 06" W.

21.5° F below zero. (Omit the degree sign only in engineering and technical publications.)

4.4 Numbers within a series in order to maintain consistency if more than half of the numbers are 10 or over; otherwise spell out numbers within a series.

23 hours, 12 minutes, 6 seconds.

Twelve hats, five purses, five umbrellas, seven sweaters, and sixteen pairs of shoes were sold yesterday.

4.5 Sums which are cumbersome to spell out, but spell out the word million.

5 3/4 million

17.9 billion

4.6 Write phone numbers as follows:

(317) 749-2381

For numbers with 49 prefixes:

49-48745 for on-campus publications
494-8745 for publications going off campus

Avoiding unnecessary ciphers, use figures for

4.7 Hours of the day: 7 p.m. or 7:30 p.m. (never 7:00 p.m. unless used in lists of events, etc., to preserve alignment of type).

4.8 Amounts of money with the word cents or with the dollar sign: $3 (not $3.00), $5.09, or 77 cents, unless tabulated in columns.

4.9 Do not begin a sentence with numerals; supply a word or spell out the figures. Please note: numbers below 100 should be hyphenated when they consist of two words:

thirty-nine

V. TITLES

5.1 Always include the first name or initials of persons the first time they appear in an article.

5.2 One initial should never be used; use both initials, the first name, or the first name and middle initial: J.H. Ward, John Ward, or John H. Ward, but not J. Ward.

5.3 Never use Mr. except in course descriptions and obituaries and in second reference to a Protestant minister. (See 5.4, 5.11, and 5.12.)

the Rev. James W. Byrnes--thereafter, Mr. Byrnes

Professors King and Randolph, and Mr. Brown (only in course descriptions)

5.4 The word the should be supplied before Rev. in formal publications. The abbreviation Rev. should never be used without the first name or initials.

Rev. Joseph T. Lehman, thereafter, Father Lehman (for a priest), Mr. Lehman (for a minister), or Pastor Lehman (for a Lutheran minister)

never Rev. Lehman, Reverend Lehman, or J.T. Lehman

Rabbi Joseph Goldberg, thereafter, Rabbi Goldberg

5.5 Use the title Dr. when referring to a doctor of medicine, dentistry, or veterinary medicine.

5.6 When referring to Purdue staff members, use the title or rank given them by the University, i.e., Prof. Samuel Brown, Dean Henry Frazier.

5.7 After referring to an individual by full name, use the spelled-out title and last name: Professor Smith, Dr. Smith (if an M.D., D.D.S., or D.V.M.), Dean Smith, etc., only if the person has a professional title; otherwise refer to a man as Smith.

5.8 Apply the title professor only before the name of a staff member of professorial rank: professor, associate professor, or assistant professor.

5.9 Do not qualify the title professor with associate or assistant before a person's name, but do qualify it after the name.

Prof. Samuel Brown

Samuel Brown, associate professor of biology

For distinguished professors:

Samuel Brown, Moss Professor of Engineering and professor of civil engineering

5.10 Avoid using long titles before the names of people, such as: Superintendent of Public Instruction John H. Ward. Rather say, Supt. John H. Ward, or John H. Ward, superintendent of public instruction.

5.11 List a husband and wife as Mr. and Mrs. Arthur S. Greene.

5.12 Write Prof. and Mrs. Ted Lund, not Mr. and Mrs. Prof. Ted Lund.

5.13 Use the title Miss before an unmarried woman's name and Mrs. before a married woman's name, or Ms. if specified in copy or requested.

5.14 Begin a list of unmarried women with the Misses and a list of married women with Mesdames, giving the first name of unmarried women and the first name or initials of the husband with married women's names.

VI. FOOTNOTES

Type and placement of footnotes.

6.1 Use reference marks instead of superior figures (a new series of reference marks beginning on each page)

* asterisk or star

† dagger

‡ double dagger

§ section mark

‖ parallels

¶ paragraph mark

6.2 Placement of reference marks

Place after any punctuation mark, except the dash or a closing parenthesis if the reference is made to material within the parenthesis.

Set reference marks after the work or paragraph which is explained or amplified.

Separate items in the footnote by commas, following the style printed below:

6.3 Name of the author or authors (print first or given name or initials before the last name).

6.4 Title of book, magazine, etc. (print title or article within a book or magazine first).

6.5 Publication data

For a book:
Number of the edition, if there is more than one
City of publication
Publishing company
Year of publication

For a periodical:
Number of the volume
Number of the issue
Month and year of publication

6.6 Number of the volume of a book, if there is more than one, and the page number.

6.7 Examples:

Marjorie Skillin, Robert M. Gay, and other authorities, Words into Type, New York, Appleton-Century-Crofts, Inc., 1948, p. 15.

T. J. Greene, "Chemical Research," Journal of Chemistry, Vol. 000, May 1966, pp. 3-9.

6.8 Underline titles of books and magazines in order to indicate that italics should be used in printing.

6.9 All titles of articles, chapters, or divisions of a publication should be listed in quotation marks.

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